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ADDENDUM

CHAMBER'S LANGUAGE

WITH

EXPLANATORY NOTES

AND A PHILOLOGICAL ESSAY

C. CHAMBER

Author of "The Language of the People"

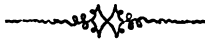


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A SPECIMEN
OF
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CHAUCER'S LANGUAGE

WITH
EXPLANATORY NOTES.
A PHILOLOGICAL ESSAY

Lars BY
L. EDMAN, M. A.
DOCENT AT THE UNIVERSITY OF UPSALA.



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UPSALA:

C. A. LEFFLER, PRINTER TO THE UNIVERSITY.

1861.

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CHAUCER'S LANGUAGE
WITH
EXPLANATORY NOTES

BY
L. EDMAN, M. A.
DOCENT AT THE UNIVERSITY OF UPSALA.

WITH PERMISSION OF THE PHILOSOPHICAL FACULTY
PUBLICLY DISCUSSED AT THE LESSER GUSTAVIAN AUDITORY
IN UPSALA 1861 JANUARY XXXI AT 10 O'CLOCK A. M.

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1861.

HARVARD COLLEGE LIBRARY

1881, July 26.

Left or

Prof. F. J. Child.

Introduction.

Old Chaucer, like the morning star,
To us discovers day from far;
His light those mists and clouds dissolv'd
Which our dark nation long involv'd;
But he descending to the shades
Darkness again the age invades.
Next, like Aurora, Spencer rose,
Whose purple blush the day foreshews.

DENHAM.

SIR GEOFFREY CHAUCER is one of the most illustrious literary characters in English history. The writings of this poet were received by his contemporaries with such general applause and admiration, that after his death, as well as in his lifetime, there were many literary men of his imitators (such as Occleve, Lydgate and others), who took a pride in styling themselves his disciples. The most celebrated authors of his time, and for centuries afterwards, paid him, without exception, the highest honours; and that mark of distinction and authority, which in old times was stamped upon the writings and memory of Chaucer, seems to have remained unimpaired up to our days. Thus Camden, when speaking of Woodstock, which he supposes to be Chaucer's birth-place, says, "that, having nothing in it else remarkable, it boasts of having produced our English Homer, Geoffrey Chaucer." And Dryden, who is a

self, as well as a judicious critic, calls him "the father of English poetry." Both these statements, though they contain a very high praise, indicate, however, an opinion, which has been very common among those examiners of Chaucer's works, to whom we can give credit for taste and discernment. Now as we certainly can give this credit to Mr. Dryden, we cannot do better than quote his own words. We will hear him then a little upon this subject. "As he (Chaucer) is the father of English poetry, so I hold him in the same degree of veneration as the Grecians held Homer or the Romans Virgil; he is a perpetual fountain of good sense, learned in all sciences, and therefore speaks properly on all subjects; as he knew what to say, so he knows also when to leave off, a continence which is practised by few writers, and scarcely by any of the Ancients excepting Virgil and Horace. — Chaucer followed Nature every where, but was never so bold as to go beyond her and there is a great difference of being *poëta et nimis poëta*, if we may believe Catullus, as much as betwixt a modest behaviour and affectation. The verse of Chaucer I confess is not harmonious to us, but it is like the eloquence of one whom Tacitus commends, it was *auribus istius temporis accommodata*. They who lived with him, and some time after him, thought it musical, and it continues so even in our judgment if compared with the numbers of Lydgate and Gower his contemporaries. There is the rude sweetness of a Scotch tune in it, which is natural and pleasing though not perfect," *a*) &c. — And, in fact, this poet excelled in all the different kinds of composition in which he wrote; for if we except the unavoidable defects of the language of his time, we find in his works all the beauties that can be wished for in any of his different writings. — And that rude and defective language he has considerably reformed,

a) The Works of John Dryden, illustrated with Notes &c. by Walter Scott, Esq. London 1808. Vol. XI. pp. 219—20.

and improved by the introduction and naturalization of words from the Provencial, at that time the most polished dialect of Europe.^{α)} — He was deeply versed in all the sciences of his time, and because his learning was comprehensive and solid, his reading extensive, and because his knowledge of human nature probably was greater than that of any poet, he has been able to paint it with the greatest exactness and judgment. — This knowledge of human nature he acquired not only by theoretical reflection and extent of learning, but it was also acquired by his being more a man of the world, than a recluse scholar; for he was nearly allied to the court, was a long time in the employment of the government, and made frequent tours to foreign countries which he often visited in a public character. — During the four and a half centuries since this extraordinary man lived, all trustworthy critics, who have spoken about him, seem almost to vie with one another in extolling his high qualities. Mr. Craik,^{β)} one of the later historians of English literature speaks about him in the following manner. "If Langland" (the supposed author of the Vision of Piers Ploughman) — "is our earliest original writer, Chaucer is still our first great poet, and the true father of our literature, properly so called. Compared with his productions, all that precedes is barbarism. But what is much more remarkable is, that very little of what has followed in the space of nearly five centuries that has elapsed since he lived and wrote is worthy of being compared with what he has left us. He is in our English poetry almost what Homer is in that of Greece, and Dante in that of Italy — at least in his own sphere still the greatest light." — In order better to know and

^{α)} Compare Warton, *The History of English Poetry*, London 1840, Vol. II page 129. He says moreover, that "Chaucer manifestly first taught his countrymen to write English." — ^{β)} Vol. II, page 10 of his *Sketches of the History of Literature and Learning in England*, London 1844.

understand this remarkable man, we will give a short outline of his life.

Most of the writers who mention the birth of Chaucer agree, that he was born in the second year of the reign of Edward III i. e. 1328. — About his parentage historians are of different opinions, nor do they agree on the place of his birth. The best proof of his being born in London, which is the commonest opinion, the poet gives himself by speaking of that city as the place of his *engendrure*.

With respect to the earlier years of Chaucer we are totally in the dark; and we know nothing about him, until we find splendid testimonies of his abilities in his first poetical essays at the university of Cambridge. Several elegies and sonnets from that time of his life are still remaining. To these belongs a piece of love poetry, entitled the "Court of Love," of somewhat more than 1400 verses, which he is thought to have written about the age of eighteen. It gives an illustrious proof of his natural genius, and manifests an extraordinary skill in harmonizing the numbers of the rude language of his time. But it must be allowed, however, that Chaucer in this poem, as well as in several others, did not fully stand upon his own ground, but often composed his works after foreign, especially French and Italian models, the literature of which countries he diligently studied.^{a)} And as it is generally the case in rude and uncultivated countries, that the revival of original thinking and original literature owes its rise to translation or imitation, so we must admit, that Chaucer has borrowed some of the ideas or plans of his works from abroad, and even translated from French and Italian. This latter is the case with the "Romaunt of the Rose," a poem of 7700 lines, which is merely an extract and imitation of the celebrated French allegoric poem "Roman de la Rose." In French

^{a)} It may be mentioned here, that Chaucer was personally acquainted with Petrarch, and probably with Boccaccio also. See Warton l. c. page 127—8.

this was a still larger composition, in about 22000 verses, begun by Guillaume de Lorris, who died in the year 1260, and finished by Jean de Meun, about ten or twenty years before Chaucer was born. This was also one of Chaucer's earlier performances, and may have been done during his stay at Cambridge.

At that university Chaucer does not seem to have been very long. For what reason he left it, and went to Oxford, is totally unknown; but it is mentioned, that his stay at this university was "considerable;" and it is also recorded, that he strictly attended the public lectures there, and became, as Leland informs us, "a ready logician, a smooth rhetorician, a pleasant poet, a grave philosopher, an ingenious mathematician, and a holy divine.

After he had left this university, he travelled into Holland and France, in order to see the world, and to improve the knowledge which he had acquired by theoretical studies. But nothing can be determined either with respect to the time when he went abroad, nor how long he stayed there. But it is reported, that upon his return, he entered himself in the Inner Temple, where he for some time studied the municipal laws of England.

After this our poet received an employment at the court in quality of the king's Valettus or Page. Whether he owed his admittance to that post, which in those times was a very honourable office, to the favour and friendship of the king's son, John of Gaunt, is not easy to determine, though it is very likely. But we know for certain, that he afterwards was very intimate with this prince, and that he was initiated into the secrets of his courtship, the prince being in love with Blanch of Lancaster, daughter of Henry duke of Lancaster, whom he also married in the year 1359. This we know chiefly from a poem of his, entitled "Chaucer's Dream," in which is described the long and true love of the parties, their subsequent union, and also the poet's own marriage. — As Chaucer was highly beloved both by this prince af-

terwards duke of Lancaster, and by his excellent consort, who is said to have been equally remarkable for her wit and her virtue, they as a testimony of their friendship recommended him to marry Lady Philippa Rouet, who was also a great favourite with the duke and the duchess, as likewise was her sister, a young widow, Lady Catharine Swynford, a lady of honour to the duchess, and whom the duke afterwards married, upon the decease of the duchess Blanch. Consequently, as Chauser did marry Lady Philippa, the poet at last became brother-in-law to the duke.

Soon after his marriage, which took place about the year 1361, we find Chauser Gentleman of the King's Privy Chamber; next year Shieldbearer to the king, a title which is now extinct, but was then of great honour. Annuities, great for those times, were also granted him.

By this title of Gentleman of the King's Privy Chamber we find our poet in 1373 in the character of a commissioner of the government, sent to the republic of Genoa together with other persons to hire ships for the king's navy. — In this negotiation he succeeded admirably well; and the king was so well satisfied with it, that upon his return he obtained a grant of a pitcher of wine daily in the port of London, to be delivered by the butler of England, which seems to have been a great reward for merit in that time. And soon after he was made Comptroller of the customs for wool, wool fells, and hides, an office which he discharged with great diligence and integrity.

It was in this quiet and happy season of his life, in perfect health of body and peace of mind that Chauser composed most of his humorous poems. — It is related by historians, that our poet during this time, in the last year of Edward III (1377), was employed in a commission to treat with the French, who had infringed the truce, and that this was his last public employment.

But this meridian blaze of prosperity did not last

very long; for when his friend and patron the duke of Lancaster had espoused the cause of Wickliff, Chaucer, inclining the same way, thought proper to turn the edge of his satire against lazy monks, ignorant priests, and in general against the religious abuses and superstitions of the time. Yet he was no enemy to religion, but rather the contrary; for he speaks submissively even of the doctrines of the church of Rome, and he gives good characters to those of the clergy, that acted suitably to their calling. But as many of Wickliff's party went too far in their zealous endeavours to expose the clergy to the indignation of the people, and pushed things to extremities, this caused discontent and insurrections, whereby the duke of Lancaster came into disgrace, and his endeavours to weaken the power of the clergy were checked. It is said by most historians, that the duke afterwards began to abandon and disown the Wickliffites, but that Chaucer, far from abandoning his former notions, was a warm supporter, of their cause, and assisted, in 1392, the Mayor of London in his endeavours to reform the city according to Wickliff's advice. — Upon this occasion it came near to a rebellion, so that the king thought proper to use force. The mayor was taken prisoner; Chaucer fled. He went to Hainault, France and Zealand, where he concealed himself for some time. Being compelled by want of supplies to come over clandestinely into England, he was discovered, seized and sent to prison. He was there at first treated severely, but afterwards promised his liberty and pardon, if he would disclose all he knew about the new reformatory endeavours, and put it in the power of the government to restore the peace of the City. — This being done, as it is said, brought upon Chaucer a great deal of calumny and slander from his own as well as from the opposite party.

In consequence of these misfortunes the poet, depressed in his mind, very wisely resolved to quit the

busy and troublesome scene of life, and to seek in retirement that happiness which from experience he knew was not to be found at courts. — All this we know from a most excellent treatise of his, entitled "The Testament of Love" which he wrote on purpose to console himself in his afflictions, in imitation of Boethius, on the Consolation of Philosophy. This treatise is written in prose, in three books. It represents Love (in its theological sense) bequeathing, by way of legacy, to those who follow its instructions that knowledge which distinguishes between Truth and Error, by which man is enabled to judge rightly of the causes of adversities, and consequently to avoid them. And furthermore it teaches the knowledge of one very God our Creator, and of the State of Grace and the State of Glory. — Beside this composition upon that subject, Chaucer has also left an English translation of the before-mentioned treatise of Boethius, "*De Consolatione Philosophiæ*." — The place of his retreat was Woodstock, near Oxford, where he had formerly lived in the days of his prosperity.

Upon the return of his friend and patron the duke of Lancaster from his expedition to Spain, towards the end of the year 1389, there certainly was a change in the affairs of our poet, and benefits were heaped upon him; but his distaste to courts is said to have grown so strong, that nothing could induce him to come back there again, and leave his rural retirement. He comforted himself here with study, tasting those solid pleasures, which result from a wise man's reflections upon the instability of temporal affairs. — At this time he produced his admirable scientific treatise on the Astrolabe, written in prose and intended for the use of his younger son Lewis. By this work, of which we have, however, only two out of five parts of which it was designed to consist — Chaucer has established even as great reputation for learning, as he had by his former works acquired with respect to wit and genius.

During the poet's remaining life nothing seems to have so deeply afflicted him, in the decline of life, as the decease of his benevolent patron and constant friend, his brother-in-law the duke of Lancaster. He now retired to Dunnington Castle in Berkshire in order to indulge his grave thoughts in a still more solitary retreat. There he lived most part of the two remaining years of his life, until he, after the revolution by which the son of his brother-in-law Henry IV was placed upon the throne — was obliged to come up to London to regulate his private affairs; for as all the public acts of Richard II were declared void, Chaucer consequently had lost the annuities granted him by that government. Now being obliged to plead his cause before the new government with a view to the recovery of his pension, the labours and vexation to which he was subjected, when already bending under the weight of years, probably hastened his end; for he fell sick at that very time, and never recovered. — He bore the approach of death as a true philosopher or a good christian, with constancy and patience. In his last days he is said to have written that little sonnet called "Gode Counsaile of Chaucer," the last lines of which are as follows.

Here is no home, here is but wilderness;
 Forthe, *a*) pilgrim, forthe, o best, out of thy stall; *β*)
 Lokey *γ*) up on high, and thanke thy God of all;
 Weivith *δ*) thy luste and let thy ghost thee *ε*) lede, *ζ*)
 And trouthe *η*) the shall delivir, it' is *θ*) no drede. *ι*)

Chaucer was interred in Westminster Abbey. — In 1556 one Mr Nicholas Brigham a gentleman of Oxford, at his own charge, erected for him a handsome monument there with the following inscription, which still remains.

a) Forth, forward. — *β*) Abode. — *γ*) Look. — *δ*) Wave, forsake.
 — *ε*) Thee. — *ζ*) Lead. — *η*) Truth. — *θ*) 'Tis. — *ι*) Dread, fear.

M. S.

Qui fuit Anglorum vates ter maximus olim,
Galfridus Chaucer conditur hoc tumulo:
Annum si quæras Domini, si tempora vitæ,
Ecce Notæ subsunt, quæ tibi cuncta notant
25 Octobris 1400.

Ærunnarum requies mors.

N. Brigham hos fecit Musarum nomine sumtus.
1556. a)

We have already incidentally given a brief notice of some few of the voluminous writings of Chaucer: before we finish this preliminary discourse, some more of his principal works ought to be mentioned. — His "Troilus and Creseide" is one of the most beautiful poems of love poetry, in which kind Mr. Dryden prefers him even to Ovid. It is written, in five books, on the same subject as the *Filostrato* of Boccaccio. The poet shews the fervent love of Troilus to Creseide, whom he enjoyed for a time; but was rejected by her afterwards, when she gave herself to Diomedes. He forsakes her, however; at last, and she is brought to a great misery in consequence of her untruth. — In the "House of Fame," in three books, the poet shews how the deeds of all men and women, be they good or bad, are carried by Report to Posterity.

By the "Book of the Duchess," sometimes called the "Dream of Chaucer," in 1334 verses, which seems to be written on the death of the duchess Blanch of Lancaster, Chaucer appears to have been even as great a master

a) "Of English bards who sang the sweetest strains
Old Geoffrey Chaucer now this tomb contains:
For his death's date if reader thou shouldst call,
Look but beneath and it will tell thee all.
25th October 1400.

Of cruel cares the certain cure is death.

N. Brigham placed this, in the name of the Muses, at his own expence. 1556."

in panegyric, as he evidently was in elegiac poetry by his Complaint of the Black Knight in a poem entitled "La Belle Dame sans Mercy," and several other songs. — Besides these Chaucer has written several longer poems, together with many ballads and other minor pieces — for all his works are written in verse, except the translation of "De Consolatione Philosophiæ, the "Testament of Love," the treatise on the Astrolabe, which are mentioned above, and some portions of the "Canterbury Tales."

As the following little specimen of Chaucer's style is taken out of the Prologue to these Canterbury Tales, we have purposely deferred the mentioning of them to the last, for they ought to be spoken of a little more at large, being not only by far the most conspicuous work of this poet, but also a most admirable composition, containing above seventeen thousand verses, besides more than a forth of that quantity of matter in prose. — These Canterbury Tales must, however be considered as an unfinished work, as they are only twenty-four in number, when we reject those marked by critics as spurious. As all the pilgrims had to tell their stories they ought to have been more.

The scheme of this work is ingeniously conceived, and is generally preferred to that of Boccaccio's *Decameron*, which Chaucer apparently intended to imitate. In the Decameron there are only ten persons of both sexes, who retire to a country house near Florence, when the plague was abating in that city, with a design of enjoying fresh air and amusing themselves for ten days (*δέξα ἡμέραι*, whence the name). The principal amusement of those young people after dinner was, instead of playing at chess, to tell one story each. Hence the origin of the hundred stories. Chaucer's plan for his Canterbury Tales has thus far the advantage, that it affords an opportunity of displaying a greater variety of dramatic characters, which scarcely could have met but on such an

occasion, viz. in going to pay their devotions at the shrine of St. Thomas à Becket at Canterbury. — The circumstance invented by Chaucer, as the cause which gave rise to this composition is now the following. From the Prologue, v. 19, foll. we learn, that the poet intended to go and pay his devotion to the relics of St. Thomas at Canterbury; and that he arrived one evening at the Tabard-inn at Southwark in London, to stay there over the night.^α) For the same purpose, says the poet, there were come the same evening

"into that hostelrye

Wel nine-and-twenty in a compaignie
Of sondry folk."

Although strangers to each other, they are assembled in one room at supper, as was then the custom. Now as they agree to travel together the next morning, the landlord, Master Harry Baily, who is a droll and sensible fellow, proposes to the guests, that each of them, in order to shorten the way, and to relieve the fatigue of the journey

"In this viage shall tellen Tales tway,^β)
To^γ) Canterbury ward,^γ) I mene it so,
And homeward he shall tellen other two,
Of aventures that whilom^δ) han^ε) befalle."

He goes still further in his proposal, adding: he that in the judgment of the company

"telleth in this cas

Tales of best sentence and most solas^ζ)
Shall have a souper at youre aller cost

^α) There are many people who believe this pilgrimage to have been a real one; and that very inn, where the pilgrims are supposed to have met, was at least in the later part of the last century still remaining in Southwark, then called The Talbot. The sign of this inn had then the following inscription: "This is the inn where Sir Jeffrey Chaucer and the twenty-nine Pilgrims lodged in their journey to Canterbury, anno 1383." — ^β) Two. — See the Prologue v. 794, foll. — ^γ) Tmesis. — ^δ) Formerly. — ^ε) Have. — ^ζ) Solace, cheer, mirth.

Here in this place sitting by this post,
Whan that ye comen agen from Canterbury."

Moreover, this proposal being assented to, the liberal-minded host subjoins the following promise.

"I wol my selven gladly with you ride,
Right at min owen cost, and be your gide."

The several characters of this company as they are enumerated in the Prologue, are, beside Chaucer himself, if we reckon them minutely, not nine-and-twenty, but thirty, viz. 1. a Knight, 2. a Squier, 3. a Yeman, 4. a Prioress, 5. an other Nonne, 6. 7. 8. three Preestes, 9. a Monk, 10. a Frere (friar), 11. a Marchant, 12. a Clerk^α) of Oxenforde, 13. a Sergeant of the Lawe,^β) 14. a Frankeleyn,^γ) 15. an Haberdasher, 16. a Carpenter, 17. a Webbe (weaver), 18. a Deyr (dyer), 19. a Tapiser,^δ) 20. a Coke (cook), 21. a Shipman,^ε) 22. a Doctour of Physike (physician), 23. a Wif (wife) of Bath, 24. a Persone (parson), 25. a Plowman, 26. a Reve,^ζ) 27. a Miller, 28. a Sompnour,^η) 29. a Pardoner,^θ) 30. a Manciple.^ι)

All that have accurately studied and particularly examined Chaucer's Canterbury Tales, really seem to compete with each other in praising and extolling them. As Mr. Dryden is amongst them one of the most trustwor-

α) Clerk means in Chaucer, a man of holy orders, or a man of learning; a student at the university. — β) A lawyer of the highest rank, and answering to the *doctor* of the civil law. His name is derived from his having been originally a servant of the king in his law business, *serviens ad legem*, thus in military affairs, *serviens ad arma*. — γ) A freeholder who is the proprietor of a larger estate. — δ) A maker of tapestry. — ε) A seaman or sailor, the master of a barge. — ζ) Reeve, a steward or bailiff. — η) Summoner, an officer employed to summon delinquents to appear in ecclesiastical courts, now called an apparitor or a beadle. — θ) A seller of the pope's pardons or indulgences. — ι) An officer who has the care of purchasing victuals for an inn of court, or a college, an undertaker, a purveyor, Lat. *manceps*.

thy critics, and certainly one of those who have perfectly understood our author; we will quote some portion of his sentiments given on this masterpiece of Chaucer's. "He must," says Mr. Dryden,^α) "have been a man of a most wonderful comprehensive nature, because, as it has been truly observed of him, he has taken into the compass of his Canterbury Tales the various manners and humours, as we now call them, of the whole English nation in his age: not a single character has escaped him. All his pilgrims are severally distinguished from each other, and not only in their very physiognomies and persons. Baptista Porta^β) could not have described their natures better than by the marks which the poet gives them. The matter and manner of their Tales, and of their telling, are so suited to their different educations, humours and callings, that each of them would be improper in any other mouth. Even the grave and serious characters are distinguished by their several sorts of gravity, their discourses are such as belong to their age, their calling and their breeding; such as are becoming of them, and of them only. Some of his persons are vicious, and some virtuous; some are unlearned, or (as Chaucer calls them) lewd, and some are learned. Even the ribaldry of the low characters is different; the Reeve, the Miller and the Cook, are several men, and distinguished from each other as the mincing Lady Prioress and the broad-speaking gap-toothed Wife of Bath. But enough of this, there is such a variety of game springing up before me that I am distracted in my choice, and know not which to follow. It is sufficient to say, according to the proverb, that here is God's plenty. We have our forefathers and great-grandams all before us as they were in Chaucer's days" &c.

And we may subjoin, though Chaucer in most of his works presents himself to our view as a poet of tran-

α) L. c. pp. 225—6. — β) The famous Italian physiognomist.

scendent talent, that in his Canterbury Tales he has shown still higher faculties, a still cleaner and more finished style, and a deeper knowledge of life and character, than any where else in his writings. Consequently, this work towers above all else that he has written, and is much distinguished from the rest of his compositions.

Dan Chaucer, well of English undefil'd,
On Fame's eternal bead-roll worthy to be fil'd — —
That old Dan Geoffrey, in whose gentle spright
The pure well-head of poetry did dwell.

SPENSER.

The Prologue of the Canterbury Tales.

- Whanne that¹ April with his shoures² sote³
The drouhte⁴ of March hath perced⁵ to the rote,⁶
And bathed^{a)} every veine in swiche⁷ licour,⁸
Of whiche vertue⁹ engendred is the flour;¹⁰
3. Whan Zephyrus eke¹¹ with his sote brethe¹²
Enspired^{β)} hath in every holt¹³ and hethe¹⁴
The tendre croppes,¹⁵ and the yonge¹⁶ sonne¹⁷
Hath in the Ram^{γ)} his halfe^{a)} cours yronne,¹⁸
And smale^{a)}¹⁹ foules^{a)} maken^{a)}²⁰ melodie,
10. That slepen alle^{a)}²¹ night with open eye,
So priketh²² hem²³ nature in hir corages,
Than longen folk to gon²⁴ on pilgrimages,
And palmeres^{a)}²⁵ for to seken strange^{a)} strondes,^{δ)}²⁶
To serve^{a)} halwes²⁷ couthe²⁸ in sondry londes;
15. And specially^{β)} from every shire's^{a)} ende
Of Engleond to Canterbury they wende,²⁹

a) Dissyllable. — β) Trisyllable. — γ) The sun enters into the Ram (Aries) on March 21th, and passes to the Bull (Taurus) about the 19th of April. — δ) Monosyllable.

- The holy blissful martyr for³⁰ to seke
 That hem hath holpen³¹ whan that they were seke³²
 Befelle^{α)} that in that seson on a day,
 20. In Southwerk at The Tabard as I lay,
 Redy³³ to wenden on my pilgrimage
 To Canterbury with devoute corage,
 At night was come into that hostelrie^{β)}
 Wel nine-and-twenty in a compaignie
 25. Of sondry folk,³⁴ by aventure yfalle
 In felawship, and pilgrimes were they alle
 That toward Canterbury wolden³⁵ ride.
 The chambres and the stables weren wide,
 And wel we weren esed^{γ)} atte³⁶ beste,
 30. And shortly when the sonne^{δ)} was gon to reste,
 So hadde^{δ)} I spoken with hem everich³⁷ on
 That I was of hir felawship anon,³⁸
 And made^{ε)} forward³⁹ erly⁴⁰ for to rise,
 To take our way ther as I you devise.
 35. But natheles⁴¹ while I have time and space,
 Or that I forther⁴² in this Tale^{ε)} pace,
 Me thinketh⁴³ it accordant to reson^{ζ)}
 To tellen you alle^{α)} the condition^{ζ)}
 Of eche of hem, so as it semed me,
 40. And whiche they weren, and of what degre,
 And eke in what arraie^{η)} that they were inne;

α) Dissyllable. It happened, came to pass. — β) Hostel and
 hostelry are now obsolete forms. — γ) Eased, accommodated. Dis-
 able, as well as atte. — δ) Monosyllable. — ε) Dissyllable. — ζ)
 8. — η) The Norman form; now array.

And at a knight than wol I firste beginne.

A *Knight* ther was, and that a worthy man,
That fro⁴⁴ the time^{a)} that he firste began

45. To riden out he loved chevalrie,
Trouthe⁴⁵ and honour, fredom and curtesie.

Ful worthy was he in his lordes werre,⁴⁶
And therto hadde he ridden, no man ferre⁴⁷
As well in Cristendom^{β)} as in Hethenesse,^{α)}

50. And ever honoured for his worthinesse.
At Alisandre^{γ)} he was whan it was wonne;⁴⁸
Ful often time he hadde the bord begon⁴⁹
Aboven alle nations in Pruce:⁵⁰

In Lettowe hadde he reysed and in Ruce,

55. No Cristen man so ofte of his degre:
In Gernade at the siege eke hadde he be
Of Algesir⁵¹ and ridden^{δ)} in Belmarie.

At Leyes^{α)} was he, and at Satalie,
Whan they were wonne; and in the Grete See²

60. At many a noble armee hadde he be.^{ε)}
At mortal batailles hadde he ben fiftene,
And foughten for our faith at Tramissene
In listes^{α)}⁵³ thrice^{α)} and ay⁵⁴ slain his fo.

This ilke worthy Knight hadde ben also

65. Sometime^{β)} with the Lord of Palatie
Agen another Hethen in Turkie,

α) Dissyllable. — β) Trisyllable. — γ) The verse it to be scanned thus: At Al|isan|dr'he was | - - - δ) Must either he read as a monosyllable, or one must read with Urry (The Works of Geoffrey Chaucer, London 1721) — ridd. — ε) See note 44.

- And evermore he hadde a sovereigne pris,⁵⁵
 And tough that he was worthy he was wise,
 And of his port as meke as is a mayde.⁵⁶
70. He never yet no vilanie ne sayde
 In alle his lif unto no manere wight:⁵⁷
 He was a veray⁵⁸ parfit gentil knight.
 But for to tellen you of his araie,
 His hors was good, but he ne⁵⁹ was not gaie.
75. Of fustian^{α)} he wered^{β)} a gipon⁶¹
 Alle besmotred^{γ)} with his habergeon,⁶²
 For he was late ycome fro his viage,
 And wente^{δ)} for to don^{ε)} his pilgrimage.
 With him ther was his sone,⁶³ a yonge *Squier*,
80. A lover and a lusty⁶⁴ bachelor,⁶⁵
 Of twenty yere of age he was I gesse.
 Of his stature^{ζ)} he was of even⁶⁷ lengthe,
 And wonderly deliver,⁶⁸ and grete of strengthe;
85. And he hadde be sometime in chevachie⁶⁹
 In Flaundres, in Artois, and in Picardie,⁷⁾
 And borne him wel, as of so litel space,
 In hope to stonden⁷⁰ in his ladies grace.
 Embrouded⁷¹ was he, as it were a mede⁷²
90. Alle full of floures white and rede.^{θ)}

α) Trisyllable. — β) Instead of wore. Chaucer conjugates this verb as a regular one, after the AS. *werian*. — γ) Compare the Dutch *smoderen*, to smut or besmut, AS. *besmitan*. — δ) Dissyllable — ε) In AS. it is *dón*, Dut. *doen*. See note 24. — ζ) See note 8. — η) In this verse either Flaundres must be read as a monosyllable, or the last foot will be a trisyllable Artois ought to be pronounced after the English mode. — θ) See note 11.

- Singing he was or floyting⁷³ alle the day;
 He was as freshe as is the moneth^{a)} of May:
 Short was his gounne, with sleves^{β)} long and wide;
 Wel coude^{γ)} he sitte on hors, and fayre⁷⁴ ride:
 95. He coude^{β)} songes^{β)} make, and wel endite,⁷⁵
 Juste,⁷⁶ and eke dance, and wel pourtraie and write:
 So hote he loved,^{β)} that by nightertale⁷⁷
 He slep⁷⁸ no more than doth the nightingale.
 Curteis^{δ)} he was, lowly and servisable,
 100. And carf^{ε)} before his fader^{ζ)} at the table.

^{a)} Monosyllable. — ^{β)} Disyllable. — ^{γ)} See note 28. *Coude* is here monosyllable, and *fayre* dissyllable. — ^{δ)} Courteous. — ^{ε)} In A.S. *cearf* from *ceorfan*. — ^{ζ)} Compare note 47.

NOTES.

Antiquam exquirite matrem.

VERO.

1) *Whanne* that stand in a sort of correlative state to each other, which gives the expression more strength and preciseness, almost as in Latin *tum quum*, in Greek *τότε* — *ὅτε*. — As for *that* not being an adverb, but a relative pronoun compare the Swedish *när som*, the French *lors que* (which now has grown together to one word), *si tôt que*, and many similar expressions in the modern languages. The relative may be considered as a complement, instead of an adverb. — In origin *when* (Anglo-Saxon *hwænne*, *hwenne*, *hwonne*, and with a prosthetic *a* *awhænne*, Gothic *hvan*, *wan*, Alemannic *huand*, *huana*, *huan*, German *wann*, *wenn*) — coincides with the Lat. *quando*, Gaelic *cuinne*. The Sanscrit root is the interrogative ponominal theme क (ka), whence कस्, का (kas, kâ), quis, quæ. — This *quando* was originally spelled *cuando*, until *c* or *q* (koppa), a character of the earlier Greek alphabet, standing between *II* and *P* (later only used as a numeral, signifying ninety) — was introduced into the Latin language as a substitute for *c* before *u* (see Forcellini, *Totius Latinitatis Lexicon* at the letter Q, G. T. A. Krüger, *Grammatik der Lateinischen Sprache*, § 13, 6). Now this *c* is one of the guttural letters, and stands very near, as being pronounced with almost the same organs, to the semivowel *h*, with which it can sometimes be commuted, while at other times it can be changed into the sound of a vowel. As examples of the former may only be adduced Arabic

Gr. *κέρας*, Lat. *cornu*. In the Latin dialects, Italian, Portuguese, Spanish, French, it is likewise spelled with *c*; but in Anglo-Saxon, Icelandic (*horn*), Gothic (*haurus*) and the dialects derived from them, it is pronounced with *h* as the commencing consonant. — *Κῶας* (later contracted *κῶς*), *κῶδιον*, Lat. *cutis*, AS. *hyd*, *hyde*, Icel. *hyði*; and so also in the derivate languages. *Κλίνω*, Lat. *clino* becomes in AS. *hlintan*, Alem. *hlinen* (this *h* is dropped in *lean*, Germ. *lehnen* etc.). — Lat. *celo*, Welsh. *celu*, Goth. *huljan* AS. *helan*, Icel. *hytta*, Germ. *hehlen*. — Sausser. कस का (kas; kâ), Ionic. *κῶς*, *κῶ-τερον*, Goth. *hvas*, *hvo* or *was*, *wo* Engl. *who*, and कि कु (ki, ku), Greek. Nom. (obsolete) *κ*, Gen. *οῦ*, Lat. *hi-c* Goth. *hi-mma* (Dat.), *hi-na* (Acc.) from the obsolete Nom. *hi-s*. — *हृद्* (hrd) the younger corrupt Sanscrit form, instead of the elder genuine, with Guna, *हृद्* (bard), Lat. *cord-is*, *cor*, *κέας*, *κέ-αρος* instead of *κέας*-ος, Goth. *haurto*, AS. *heorte*, Icel. *hiarta* etc. — Many instances of this kind you will also find in the Shemitic languages, especially in the Hebrew, where the change between *h* and *q* is very common.

2) The origin of this word may be found in the oriental languages, H. *חָרַץ*, *חָרַץ*, *חָרַץ*, Ar. *شعر*, *شعر*. The primary sense of this root seems to be, *to cleave*, *to divide* by force; hence *to rush forwards*, i. e. to divide by violence and break through the air or any obstacle; then *to be violent*, *rough*, *horrid*. Hence we have in the Hebrew. *חָרַץ*, *חָרַץ* (even written with *ח* at the beginning) a gust, a violent blast of wind. Thus we find that *blower* originally has no reference to a fall of rain or snow, but means properly a rushing, a violent commotion; thence any violent action of the meteorological elements, wind, rain, snow, hail. And because a heavy wind is often attended with rain, snow or hail, the word has gone over to this signification, which alone it now retains. The truth of this statement may further be ascertained by the Gothic *Skura vindis*, a puff of wind, a gust, *laĩlav*. See Ulfilas, Gospel of

Mark 4, 37; Luke 8, 23. — Thus we cannot but reject the opinion of some oldEnglish etymologists (Junius, Skinner, Wachter, Tooke) who agree, that the word ought to be derived from the participle of the Anglo-Saxon verb *scyran*, *sceran*, to shear, and consequently mean drops of water "broken, divided, separated" from the clouds; hence metonymically any thing falling, like rain, or hail, or snow from the clouds. Dr. Richardson, in his English Dictionary, has given no other explanation of the word. — The word *storm*, the primary sense of which, according to trustworthy etymologists, is also a rushing or violent agitation, has in the same manner come to be used for a fall of rain or snow without wind, though in most cases it still retains its original meaning. — Now to prove more plainly that *shower* (AS. *scur*, Plat-Dutch *schuur*, Germ. *schauer* &c.) is the same as the oriental word before mentioned, it may be remembered, that the Hebrew שׁ in the Japhetic languages very often is rendered by a letter of the k-class, because this class, as well as שׁ belong to the guttural sounds. Thus in the Septuagint it is often represented by γ (with which it has a striking likeness as well in form as in sound, though pronounced rather softer and a little deeper in the throat) as for instance שׁוּבָה, Γόμοϑῆα, שׁוּבָה Γάζα. —

3) This *sote* is universally considered to be a different way of writing *swote*, *swete*, of which at least the latter is often used by Chaucer. The younger form *sweet* or *swete* originates probably from the elder *swote*, contracted *sote*, by a change or softening of the *o* into *e*. Compare Grimm, Deutsche Grammatik, I Th. 3 Ausg. p. 411. It must then not be confounded with the Swedish *sät*, which word, anciently written *sat* or *satt*, has its origin in *sätta*, and denotes properly set, settled, reconciled. See the examples adduced by Ihre, Glossarium Sulogoticum, s. v. — The root is undoubtedly to be found in the Sscr. सवद् (svad) in Atwanepadam (the reflexive form) jucunde sapere, jucundi, suavis saporis esse; in Parasmaipadam (the transitive form) gustare. This सवद् is according to Bopp's theory a compound word being composed of सु (su) a prefix, si-

gnifying good, beautiful; very, and **अद्** (ad) **ईद** (the epic form), Lat. *ed-ere*, to eat. Nearest with this root coincides the Old Saxon *suoth* or *suot*, contracted *sóth*, Gothic *sutis*. See further Diefenbach, Vergleichendes Wörterbuch der Gothischen Sprache, under the word *suthjan*. — Of the same root, viz from **स्वाडु** (*svādu*), with the termination of the Nominative **स्वाडुस** (*svādus*) is the Gr. **ῥόδῦς**, the **स** being, as usually, changed into Spiritus Asper, and the labial articulation being dropped. In the Lat. *suavis*, which seems to be instead of *suadus*, the *d* is dropped and an *i* assumed to ease the pronunciation. — In Alemannic the word is *suazza*, *suaz*; Icel. *sætr*; Dän. *sød*; Swed. and Low Germ. *söt*; Dutch *zoet*; Old High Germ. *suozt*; Modern Germ. *süsz*. — By the way it ought to be mentioned that it is not by mere accident that the Goth. *sutis* becomes in O H G. *suozt* and in Modern G. *süsz*, but that in consequence of a common law observed in the change of letters the Gothic tenuis *t* in O H G. becomes the aspirate *s* and in Modern Germ. generally becomes *z*, at the beginning of a word, and *ss* or *sz*, in the middle or at the end of a word. Examples

Gothic	Old High German	Modern High German
tiuhan	zlohan	ziehen
timan	zeman	ziemen
tamjan	zemjan	zähmen
tuggo	zunga	zunge
wato	wazar	wasser
witan	wizan	wissen
itan	ēzan	essen
giulan	glozan	gieszen
niutan	niozan	genieszen
hatis	haz	hasz.
fōtus	vnoz	fusz.

As for the scanning of the verse *whanne*, as in v. 703

But with these re|likes whan|ne that | he found

and *shoures* are to be read as dissyllables, and the iambic feet to be divided thus:

Whann e|that April with | his shour|es sote.

This verse, as by far the most considerable part of Chau-

cer's works is written in that kind of metre which in modern poetry is called the Heroic, consisting chiefly of ten or eleven syllables. It may be derived from the trimeter iambic catalectic verse of the ancient, with which it has the most likeness. — As there is no instance of this metre having been used before Chaucer in English poetry, he may decidedly be considered as the introducer of it into that language. He may have borrowed it from the French or from the Italian; for in the former language it had been long used, and in the latter it had also for several decennaries been already cultivated by Dante, Petrarch and Boccaccio.

4) This spelling of the word (though without the terminal *e*) is now much commoner than *drouth* or *drowth*. It is contracted from the AS. *drugode*, *drugade* (Dutch *droogte*) from *drigan*, *drygan*, *drugan* (D. *drogen*) to dry, rub dry, abstergere. The word is closely connected with the Gr. *τερυέω*, *τερύγη*; Lat. *tergo*, *tergeo*; Fr. *torché*; Germ. *trocknen*; Sw. *torka*. The last radical consonant is either weakened or dropped in *dry* (AS. *drig*, *dryg* or *dri*; Dutch *droog*); Germ. *dür*; Dan. *tør*; Sv. *torr*. — The probable root of this word is the Sscr. तृष or तर्ष (trś, tars); Gothic *gafairsan*, to be thirsty, dry; hence in the past participle: *gafairsana* habands handu, Mark 3, 1. and Adj. *paursus*, dry. In Gr. and Lat. we have *τέρσσαι*, *torreo* for *torseo*, *tos-tum* from *tors-tum*. — That the radical consonant of the Sanscrit s-class has, in some of the derivatives just mentioned, changed into one of the guttural class, is a very common change, as for instance अस्त (as'tan), ὄκτω, Goth. *abtan*; दशन (das'an) *decem*, δέκα, G. *taihun*; सन (s'van) *κύων*, *canis*, G. *hunds*. शत (s'ata) *centum*, ἑκατόν (properly one hundred). The reason is, that श really belongs to the palatal class of consonants; and consequently it corresponds to the k-class in the cognate European languages; for according to Bopp's theory, it originates from a *k* (see Vergl. Gramm. II. Ausg. p. 38). ष which is generally reckoned to the lingual class, seems, however, sometimes to come under the same category. — These letters were in Sanscrit pronounced

with an aspiration, almost as *sh* in the English, and probably *x* by the Greeks and *c* by the Romans (as is still the case in the Italian language), were uttered with a soft aspiration approaching to the former sound.

5) *Perced*, here read as a dissyllable, is spelled after the French (*pérce*), instead of the more fashionable orthography, *pierced*. This word may be connected with the Hebrew *פָּרַץ*, to sever, Lat. *pars*, Gr. *πάρος*. The primary signification of the root seems to be, to dive or penetrate violently into, so as to sever or divide. Further the Gr. *πείρω*, Lat. *foro*, to break through, to perforate AS. *fur* or *furh*, Germ. *furche* a furrow *fyrrian* to furrow; *πάρω* only found in its derivatives, *πάρος*, *πάραγξ*, *παράω*; AS. *borian*; to bore &c., seem to be akin with the same root, the final *s* being either changed or dropped (compare the preceding note).

6) The spelling of the present day is *root*. — The final *e* of English nouns of Anglo-Saxon origin is originally a remainder of the Anglo-Saxon terminations *a*, *e*, *u*, and this change from the more full vowels *a* and *u* in that language is observed as one of the distinctive marks of the old English from the Anglo-Saxon, as for instance: *nama*, *name*; *hēorte*, old Engl. *herte*, *heart*; *scolu*, old Engl. *scole*, school. The use of the final *e* afterwards became very arbitrary, so that it was often omitted where it ought to stand; and often used for the sake of the metre, especially by Chaucer, in order to make a syllable, or to design that the preceding syllable is long, for instance: *white* AS. *hwit*; *heth*, AS. *hæð*, now *heath*; *yave* or *gave*, AS. *gēaf*, now *gave*; *rote*, Icelandic *rót* (the AS. is differently written, viz. *wyr*). But even this use was frequently omitted by our poet, as for inst. *whit* Canterb. T. v. 2180 for *white*; *yaf* v. 7359 for *yave*; *heth*, v. 608 for *heth*. — Chaucer uses the same liberty in preserving or throwing away the terminal *e* of words which he takes directly from the French, as for inst. *riche* Cant. T. v. 4557 and *rich* v. 4555; *feste* v. 9002 and *fest* v. 5379; *parfite* v. 9512 and *parfit* v. 72.

7) *Swiche* is evidently from the AS. *swilc*, *swylc* or *swelc*, a contraction of *swa*, so, and *ylc*, *ilc*, the same, and means properly, the same that, like, talis, qvalis. *Ylc*, *swa*, same as, even so, as an adverb, is also used in the AS. The letter *l* will often be dropped, first in the pronunciation, and afterwards in writing, before a sound of *k*, as in *which* from AS. *whilc*, Swed. *hvilken* (in provincial dialects also pronounced *hwicken*); *each* from AS. *elc* or *ælc*. The *a* in *swa* seems to have been dropped very early, to avoid the hardness in the pronunciation occasioned by the hiatus. Now as *w* really is only a vowel, viz *u* pronounced twice or long, and as *t* in order to avoid the hiatus generally is not heard after a *u* in the pronunciation (compare *suit*, *fruit*, *juice* &c.), so it can also be left out in writing the word, which frequently takes place in many such compositions. The word, therefore, may in Chaucer's time probably have been pronounced almost as in our days — *suck*, the sound of the vowel being only somewhat longer. The form *swilke* as well as *stche* and *sukh*, is still used by Wickliff (see the glossary to his New Testament). It may be observed here that in the form *siche* the vowel sound of *u* is, on account of the hiatus, thrown away, or overpowered by the sound of the vowel *i*. — The forms *swiche*, *suche* and *soche* are already used in Piers Ploughman, ex.

"God shal take venlaunce α) in alle *swiche* preestes
Wel harder and grettere β) on *suche* schrewed faderes
Than ever he dude γ) on Ophni and Finees."

α) Vengeance. — β) Greater. — γ) Did.

R. Brunne uses together with the other forms also *suilk* or *swyik*, ex.

"Hardenout did charge the lond in *suilk* treuwege α)
That nothter erle no barone myght lyue β) for tallage α)."

α) A kind of old taxes. later written *trouage* und *tallage*. — β) Live.

Chaucer uses also the form *soche*: "Certes I yave thee *sache* armour, that if thou thyself ne haddest first cast hem α) a wale, thei shoulde have defended thee in sikernesse β), that maie not be overcomen γ).

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α) Them. — β) Security. — γ) Disturbed.

After all it seems to be beyond all doubt, that *suck* originates from *swa*, *ilc*, but it might be possible, that this *ilc* is = *lc*, Goth. *leiks*, by transposition of the two first characters, for the word is, after Grimm generally considered to be formed in the same manner as the Goth. *svaleiks*, Old German *solih*, *sulih*, *solich*, *solch*, *sülch*, Swed. *slik*, anciently also *salik* (according to Ihre's Gloss). To prove this, Grimm (Deutsche Gramm. III. 48.) cites in the AS. amongst the other forms one form *sulle*, which, however, is not taken up in Bosworth's Anglo-Saxon Dictionary. See further upon this matter Diefenbach Vergleichendes Wörterbuch der Gothischen Sprache, under *swa* and *leiks*.

8) The accent is, as well as in the following *virtue*, to be placed upon the last syllable, after the French mode, this language having on that time considerably encroached upon the English. In this respect Chaucer generally follows the demand of the metre; thus he accents *reson* v. 37, *condition* v. 38, *nature*, *corages* v. 11, *service* v. 122, *substance* v. 411, *figurè* v. 501, *beaute* v. 4582 upon the last syllable; and *persone* v. 480, *conseil* v. 667, *lesson* v. 711 &c. upon the last but one. — As for the etymology of the Word, the consonants *Lk* may be considered as the elements, and *r* as a formative letter. This we perceive more plainly in the Latin, where Voss (in Etym. s. v. *lix*) and other Latin scholars, naturally, derive it from *lix* or *liquis*, which "in veteri lingua fluidum significat." (Afterwards it came to signify a *fluid* mixed up with ash, and so the *ash* itself). Hence *licidus*, *licor*, *licet*, later written *liquidus*, *liquor*, *liquet* (cf. note 1). — The metaphorical

sense of this verb Forcettini declares in the following manner: "Liquere proprie dicuntur quæ fluida sunt et clara, atque adeo perlucida quodammodo ut videre est in metallis liquefactis, et in aqua glacie soluta: vel quæ percolata et defæcata sunt, atque adeo pura et minime turbida." A passage in Plautus amongst many others in Latin authors illustrates this view very well. This passage occurs in *Pseudolus* II. 4, 69. "Quidquid incerti mihi in animo prius, aut ambiguum fuit, Nunc *liquet*, nunc *defæcatum* est. — If the primary sense of the root, as it is probable, means to be humid, fluid or flowing, it may be akin to the H. רֶבֶךְ, properly humid, hence fresh, new, רֶבֶךְ, Rabbinic רֶבֶךְ, רֶבֶךְ "humiditas, humidum radicale et vitale, vigor." The word occurs also in the Æthiopic and Arabic idioms in almost the same meaning. — Now if the idea of light in the Japhetic languages, as it is in the Shemitic (compare Hebr. נָהַר to flow; to give light; נָהַר Arabic نَهْر flood, river; נָהַר Ar. نَهَار light, day-light, day) — is taken from flowing, which is probable (: we say, light *flows* from the sun, we talk of floods of light &c.), then *lux* and all the words of that family, as for inst. Sanscr. लोक (*lōk*) to look or see, from the idea of flowing, beaming, shining (cognate रुच (*ruc* lucere, splendere), AS. *leoht*, *liht*, Engl. *light*, Gr. *λύκη, λευκός &c. (compare note 1) — accord both in elements and radical sense with the root *Lk*. — By the by it ought to be mentioned that the Sscr. लोक also means to speak, Lat. *log-ui*, the notion of speaking being metaphorically taken, as it seems, in that language from the same idea of flowing.

9) By the strength, power or efficacy of which. Virtue, spelled and probably even pronounced after the French manner of that time, is taken in its original meaning, being from *vir*, *virreo*, which old Latin lexicographers derive from *vis*; and this is, though probably wrongly, combined with *ζς*, originally, with the Æolic digamma *Ϝς*. — Now if *vir*, *virtus* are from *vis*, the *r* must for easier pronunciation have been dropped in earlier times. That this is not quite unlikely, we conclude from *vires*, *virium*, being

unanimously by all Latinists from times of yore, derived from a differently looking Sing. *vis*, genitive *vis*; which form was also, though rarely, used in the plural, as for inst. Macr. Sat. I. 9. Duas *vis* dispares colligavit. Sall. fragm. ap. Prisc. VI. 707. Male jam assuetum ad omnes *vis* controversiarum. Lucr. II. 586. Multas *vis* possidet in se. — The root of this word is undoubtedly the Sanscrit theme वर or वीर (vara, vira), Nom. masc. वरास्, वीरास् (varās, vīrās) a man, a hero, Lat. *vir*, Goth. *vair*, Swed. *var-ulf*. The first of these Sanscrit forms denotes, when used as an adjective, something excellent, preeminent, good. The verbal root वर, वृ (vara, vr) denotes in a transitive sense to elect (*r* changed into *l* = *βοιλ-ομαι*, *vol-o*, *vil-ja*, *ga-val-jan*), in an intransitive, to be elected; excellent, egregium esse. — If then *r* originally belonged to the root of *vis*, it was thrown away very early. For in such a form as *virs* where two consonants, pronounced with different organs, end a word or a syllable, either one of them, ordinarily the first, to ease the pronunciation, will be thrown away by assimilation, by being softened into a vowel, or without any mark at all (Compare Hebr. *קָרָא* for *קָרָא*, *חָסָא* for *חָסָא*, *כִּי* for *כִּי*, *בִּירָא* for *בִּירָא*, *עֵץ* for *עֵץ*, gen. *עֵץ*, *ἐμὺ*, *εἰμὺ* for *ἐσμὺ*, Sanscr. अस्मि [asmi]) — or, if the consonants both remain, a vowel will be put between them. The sound of this vowel is chiefly determined by the vowel sound with which the consonants are uttered, being also sometimes influenced by the preceding vowel. The most evident instance of this kind we have in the segholate forms in the Hebrew (compare the Sw. *vatten*, *tecken*, anciently written *vahn*, *tekn*). Thus the vowel in *virs* ought to be *e* or *i*; and that former does also occur in the Pl. *vires*. A similar loss of *r* occurs in *flos*, *mos*, *honor*, *pus* &c.

10.) The original meaning of this word being the best, finest or most valuable part, the essence of a thing, it is also applied to the purest part of ground corn or grain after the husk and the bran are cleaved away, hence in general *meal*; when it has the meaning of blossom, as here in the text, it is now usually

spelled *flower*. In Lat. the word is *flos*, *floris*; Sp. *flor*; Fr. *fleur*; It. *fiore*; Welsh *fflur*.

11) In Anglo-Saxon this particle is *eac*; and it must be observed here that the Anglo-Saxon *ëa*, *eá* in old English generally change into a long *e*. As similar instances it may be sufficient to adduce, *grête* v. 84, *rêde* v. 90, *bête* (to beat) v. 11078, *néde* v. 306, *béne* v. 9728, *chépe* (to buy) v. 5850, *défe* v. 448, *strême* v. 1497, *stépe* v. 201, *tére* v. 2829; in AS. great, reád, beátan, nead, bean, ceapian, deaf, streám, steap, tear. — In the Goth. this particle has the form *auk*, Germ. *auch*, Dutch *ook*, Sw. *och*, *ock*, Lat. and Welsh *ac*. — As an adverb or conjunction *eke* is now nearly out of use, except in familiar and ludicrous poetry; example.

"You hold the pleasure to consist
In the pursuit; this must exist
For ever, you have *eke* maintain'd
Asserting knowledge can't be gain'd;
By this you fairly overthrow
Your first positon."

Cambridge. Learning. A Dialogue.

"Within an hour, and *eke* a half
I preached three congregations deaf."

Swift. On a Curate's Complaint of Hard Duty.

But as a verb (AS. *eacan* or *ecan*, Goth. *aukan*, Sw. *öka*, Lat. *augeo*, Gr. *αὐξέω* &c.) it is still more used especially in the phrase to *eke out* a thing, as to *eke out* a piece of cloth, to contrive, or manage so as to make it sufficient for a certain purpose; to *eke out* one's money, to husband it out so that it lasts for a fixed time. Dr. Bosworth, in his Anglo-Saxon Dictionary, supposes *eac* to be originally the imperative of *eacan*, to add, to increase, to augment, to join. — The word may be

cognate with the Arab. أَخَا H. ۱۰۰ (the latter, however, being only used in its derivatives) to join; to be joined as brothers, sisters and kinsmen. — Bopp, Glossarium Sanscritum p. 55, compares ऊह् (ûh) to collect.

12) In Anglo-Saxon the meaning of this word is a little different to that of the modern English, viz. an odour, a scent, a smell good or bad, a savour. In German (*broden* or *brodem*) it means steam, vapour rising from boiling liquids or hot substances. It is spelled in AS. *bræð*, in modern English *breath*. That the AS. *æ* in old English often becomes a long *e* we will show by some few instances. *Hæð*, *sæ*, *clæn*, *bræd*, *hær*, *læran*, *spæc* or *spræc*, *ræd*, *stræt*; in old Engl. *hēthe* v. 6, *see* v. 59, *cléne* (clean) v. 369, *bréde* (breadth) v. 1972, *hère* (hair) v. 557, *lère* (obsolete, to teach, to learn) v. 6491, *spéche* v. 309, *rède* (obs. counsel, advice) v. 3527, *stréte* v. 3823.

The feet of the verse are to be divided thus:

Whan Zephyrus | eke³ with | his soȝte brethe².

13) A wood or woodland, a grove; or rather a rising ground or knoll covered with trees. It is now obsolete except in poetry. In AS. and Icel. *holt*, old Swedish and provincial *kult* or *kolt*, Plath-Dutch *holt*, Germ. *holz*, Welsh *cell* (a covert, a shelter). Tooke asserts the word to be the past participle of the Anglo-Saxon verb *helan*. to cover, to hide, which coincides in elements with the Goth. *huljan*, Sw. *hölja*, Germ. *hüllen*, *hehlen*, Lat. *celo*, Welsh *cehu* (to hide or conceal), Sanscr. क्लि (c'il), vestire (cf. note 1).

14) In Anglo-Saxon (*hæð*) this word has only its original meaning of thyme or ling, a plant of the genus *Erica*, of many species, in Swedish called *ljung*, in Germ. *heidekraut*. Now it also denotes a plain or tract of land overgrown with this plant (heath) or with shrubs of any kind. In German it has the form *heide*, formerly also written *haide* after the Gothic *haiþi*, and

has mostly the meaning of a level uncultivated land or field grown over with fir-trees, shrubs or heath. The Sw. *hed* has the same meaning, though it may scarcely be overgrown with trees. — Bopp, Gloss. p. 95, compares the Sscr. क्षेत्र (ks^{et}ra) a field, the ष (s^{et}) of this word being thrown away. The verbal root is क्षि (ksⁱ) habitare.

15) The root of this word may be the H. חָרַף, Ar. حَرَفَ the primary sense of which seems to be, to cut, to cut off, to pull off, hence to gather (fruits, flowers &c.). In the Engl. to *crop* and the Lat. *carpo* the same meaning is still retained. The Greek language has καρπών, καρπός, and several other words of the same origin. — From the meaning of cutting off, collecting fruits we have in the H. חָרַף, Arabic حَرِيفٌ (properly decerpens, gathering fruits) autumn, and in Anglo-Saxon *crop*, the top of fruits, from *cutting*, pulling off, the ear of corn, a bunch, berry. In the English it has also a still more extensive notion, viz. that which is gathered, the corn or fruits of the earth, harvest; hence furthermore, corn and other cultivated plants while growing, in which meaning it is to be taken here. Benfey, Griechisches Wurzellexicon II. 177, compares καρπός and its derivatives with the Sscr. श्रृ (s^rā or çrā) coquere. See further about this root Bopp's Glossary, p. 356, and Pott, Etymologische Forschungen, I. 196.

16) In Anglo-Saxon an *e* before an *a* or *o* commonly expressed almost the same sound as *j* in Swedish and Danish, and *y* in English, as for inst. *eorl*, *jarl*, *beodan*, *bjuda*, *eow*, *you*, *ceap*, *kjööb*. This *e* was often commuted with an *i*; which characters together with the following *a* or *o* do not seem to have made a dissyllable but merely a monosyllable. Of this interchange there are very frequent examples, as, *sio* for *seo*, the feminine of the definite article; *hiofon* for *heofon*, heaven; *liod* for *leod*, a poem, a song (Compare J. Grimm, Deutsche Grammatik, 3 Ausg. p. 348). Now before this *e* or *i* there can be put

a prosthetic *g*, as *geow* for *eow*, *you*, *geall* for *eall*, *all* (Rask, *Angelsaksisk Sproglære*, p. 2). Consequently this word *young* is in AS. written both *tong* and *geong*, and might also have been written *eong* and *giong* (other forms used are *ging*, *geonc*, *giung*, *gung*, according to Bosworth's Dictionary). — The *y* which now begins the word is either a representative of the AS. *g*, into which it often changes (compare *year* from *gear*; *yearn* from *geornian*; *yell* from *gyllan*; *yellow* from *gealew*), or of *i*, which frequently replaces *y*, as *yea*, *ia*; *yoke*, *iok*; *yeu*, *iu* &c. — The final *e* in *yonge* (which as well as *croppes*, is a dissyllable) has by many been considered as the terminal vowel of the definite declension in the Anglo-Saxon, which is used when the adjective has before it the definite article or a demonstrative or possessive pronoun. With the definite article the nominative singular of this declension is

Masc.	Fem.	Neutre.
Se geonga	séo geonge (sunne)	þæt geonge.

But as the use of this terminal *e* is by no means invariably observed by Chaucer, the correctness of that statement can scarcely be ascertained. Our poet acts with a great deal of liberty with regard to this final vowel, and he seems to have used it or left it out only for the sake of the metre (compare note 6). Thus we find in the

Squire's Tale v. 10620

"That sin *the gret* assege of Troye was,"

v. 10783

"As wisly help me *the gret* God of kind."

In the Merchant's Tale v. 10228 the poet writes:

"And whan that Pluto sow *this grete* wrong."

and v. 9771

"And so befel how that *this goode* man."

17 The origin of this word Bopp, Gloss. p 379, supposes to be the Sanscr. स्र or सूर (svar, sur) to shine, splendere, whence सूर or सूर्य (sûra, sûrya) the sun. He conjectures, that the Gothic *sunna* (fem. sunno) is instead of *surna*, by assimilation of the *r*. He combines furthermore with this root the Gr. ἥλιος. (And it ought to be mentioned here, that the Sscr. स (s) in the Greek is frequently represented by the Spiritus Asper, which *s* very often appears again in the Latin, and sometimes it is also retained in the Doric dialect of the Greek. Thus σέλας, σελήνη is said to be from ἔλη by prefixing the Doric σ. See Lidell and Scott, Greek-English Lexicon at the word σέλας). Bopp thinks that ἥλιος is nearest to be referable to the form स्यार्य contracted सूर्य (svârya, sûrya) by a change of the *r* into *l* and by dropping the labial aspirate, as in स्याद् = ἡδύς (see note 3). — From this ἥλιος, in the Cretan idiom ἀβέλιος, Pamphylian βαβέλιος, with sufficient reason supposed to be from an elder form σαβέλιος, originates, as it seems, the Gothic *sauil*, which occurs some two or three times in the Codex Argenteus, Lat. Icel. Swed., by contraction, *sol* (See Diefenbach, Vergleichendes Wörterbuch der Goth. Spr. II. 193—5, O. Müller in Zeitschrift für Geschichte, II. 124. Compare further Pott Etym. Forsch. I. 130, Benfey Gr. Wurzell I. 456, J. Grimm D. Gr. III. 349). The affinity between *sun* and ἥλιος was already surmised by Junius (Etymologicum Anglicanum, s. v.). — For the sake of curiosity, and in order to show how far the Romans went in comparative etymology, it may be mentioned here what Varro (L. L. IV. 10) says about the etymology of *sol*: *Sol* (dicitur), vel quod ita Sabini, vel quod *solus* ita lucet, ut ex eo dies sit. And Cicero speaks on the same matter as follows: Quum sol dicius sit, vel quia *solus* ex omnibus sideribus est tantus, vel quia quum est exortus, obscuratis omnibus *solus* apparet. Nat. Deorum II. 27. — Gesenius supposes that the H. שֶׁמֶשׁ Ar. شمس, Syr. ܫܡܫܐ are referable to the same primitive root as सूर, *sunno*, *sol*, &c., the interchange of *m*, *n* and *r*, being frequently found in the oriental languages.

18) The Gothic prefix *ga*, which in the Anglo-Saxon and modern German is *ge*, acts a very important part in many of the idioms of the German tribe of languages, and had an extensive use in several of them. In some dialects of the old German it was also written *ka*, *gi*, *go*, *co*, *gu*, *ku*, and so on. Its power is varying and somewhat inconsistent, chiefly, however, with reference to connection or coherency as the Latin *con*, *co*. According to De Gabelentz and Loebe, *Umlaut* II. p. 31, foll. it corresponds principally in the Gothic language to the Greek prepositions *σύν*, *κατά*, *διά*, sometimes even to *ἀνά*, *ἐν*, *ἀπό*, *ὑπό* and others. In the Anglo-Saxon this prepositive particle put before verbs sometimes seems to be void of signification and to be a mere augment, and can be prefixed to all the imperfects, not, as in German, to the participles only. (See Bosworth's *Diction.* at this particle). But often it changes the signification from literal to figurative; as, *bealdan* to *hold*, *gebealdan*, to *observe*, *preserve*; *fyllan*, to *fill*, *gefyllan*, to *fulfil*; *biddan*, to *bid*, *require*; *gebiddan*, to *pray* (Rask, *Angels Sprogl.* p. 79). The remainder of this prefix in the English, *y* or *i*, does not seem, at least on Chaucer's time, to have had any effect upon the signification of the verb. In old English it was much used before the preterite participle, as *ytaughte* v. 127, *ymade* v. 212, *ywrought* v. 196, but now it occurs seldom, and only in poetry and burlesque, and probably only in the three participles, *yclad*, *clad*, *ydrad*, *dreaded*, *ycleped*, *called*, *named* (from the AS. *clepan* to call). It was formerly in old English also prefixed to infinitives, but this use begins already with Chaucer to become rare. It occurs, however, now and then, as, *Cantab.*, *Tales* v. 10028

"That no wight α) might him see neyther *yhere*."

α) No creature, nobody.

Verse 10784

"And Herbes shall I right ynough *yfind*"

And v. 11199

"Though I ne can causes nought *yknow*."

The participle *yronne* is written with an *o* instead of *u*, with which, before *n*, it has a great resemblance in sound. In AS. this participle is *runnen*, or *gerunnen* from *rennan* to run, flow. The metaphorical sense together with its natural meaning, the word has also in the Icel. (*renna*) and Goth. (*rinnan*). In German (*rinnen*, *rennen*), Swedish (*rinna*, *ränna*) and Danish (*rinde*, *rende*) the varying sense is marked with different vowels. In Sanscrit the root is रण् (ran), to go, ire, which meaning of slowly moving forwards the word has sometimes retained in the Gothic, especially with the prefix *ur*. Ex.

"Varþ þan in dagans jalnans, *urrann* gagrefts fram kalsara Agustau" (It came to pass in those days, that there went out a decree from Cesar Augustus), Luke II. 1. "Jah merþa *urrann* and all gavi" (and there went out a fame through all the region), Luke IV. 14.

19) As a frequent interchange between *r* and *l* takes place in most languages, this word is in Icelandic written *smár*. In Swedish and Dan. the *r* is either changed into *l* (*smal*, thin, slender), or dropped (*små* pl. little, small), except in the comparative and superlative, *smärre*, *smärst* (Icel. *smærri*, *smærstr*). In most of the other derivative languages the *l* remains. The AS. has *smæl*, *smal*, *smeal*, and the Icel. has retained the *l* in *smali*, small cattle, Germ. *schmalvieh*.

20) The verbs were in Chaucer's time nearly reduced to the simple state in which they are at present. In the singular of the present tense they were inflected as now only that the third person very seldom terminated in *s*, but in *th*: I make, thou makest, he maketh; AS. ic macige, þu macast, he macað. In the plural the inflection was sometimes in unison with the Anglo-Saxon: we, you, ye, they, maketh, AS. we, ge, hi maciað; and sometimes there was adopted a form from the German dialects terminating in *en*: we, ye, they maken, which in the past tense (*makeden*) was usual.

21) In elements *all* (AS. *all*, *al*, *eall*, *eal*, *æl*, Goth. *alls*) seems to coincide with the H. 𐤀𐤋, Ar. ڪُلُّ, Syr. ܟܠܐ, Gr.

ὅλος, Lat. *salv-us*, instead of *sarv-us*, from the Sscr. सर्व (sarva) all, complete, entire, by an interchange between *r* and *l*, which is very common (comp. note 19). Furthermore it coincides with the Engl. *whole*, *heal*, Germ. *heil*, Sw. *hel* &c. Thus we find that the sound of *k* which here appears in the Shemitic idioms, is sometimes changed into the guttural or lingual spiritus *h* or *s*, and sometimes disappears or is softened in to the sound of a vowel (compare note 1). In Welsh it retains the first radical letter (*holl*, all, the whole of, every one of), but it seems not to be pronounced. See Owen Pughe's dictionary of the Welsh language Vol. II. page 230. Such a softening or dropping of a consonant of the *k*-class is very usual. One example we have in the following word *night*, which evidently is the same word as the Lat. *noct-is*, *nox*, Gr. νύκτ-ός, νύξ, Sansc. नक्तम (naktam) in the night, *noctn*, which seems to be an accusative form of नक्त (nakta), which latter occurs only in compound words. In some of the cognate or derivative languages the sound of the *k* is either changed into *h*, or assimilated with the following consonant, which is then generally doubled, or softened into a vowel sound. Thus we have in the AS. *niht*, *næht* or *neahht*, Goth. *nahhs*, Germ. *nacht*, Irish *nochd* or *nocht*, Italian *notte*, Port. *noite*, Fr. *nuît*, Icel. *nótt*, Sw. *natt*, Dan. *nat*. In the Russian the word has dropped the third radical consonant: it is there *noch* (noc'j). It is very probable that this word is originally the same as the H. نَاحَا, from *naḥa*, Ar. نَاحَا which properly means to sink or lie down, hence to rest, to repose. Consequently the primary sense of *night* is in disappearing or sinking down, resting or reposing of the day or light.

22) Anglo-Saxon *priccad*, in a figurative sense, spurs, goads, incites. Chaucer in many places writes the word as it is written now, with double *k*, to *prick*. — When this verb has that metaphorical meaning, which it has here in the text, it is sometimes constructed with one of the prepositions *on* or *off*, as

"My duty *pricks* me *on* to utter that
Which no worldly good should draw from me."

Shak.

"But how if honour *pricks* me *off*?"

Id.

23) In order to get a clear view of the forms of the personal pronouns such as they appear in Chaucer's writings, we will give an account of them as well in the Anglo-Saxon, as of their declension in his works

The First Person

Anglo-Saxon		Chaucer	
	<i>Singular</i>	<i>Plural</i>	
<i>Nom.</i>	ic	we	<i>Sing.</i> ik, ich, iche
<i>Gen.</i>	min	ure, user	<i>Pl.</i> we
<i>Dat.</i>	me	us	min, myn
<i>Acc.</i>	me, meh, mec	us, usih	me
			us

The Second Person

<i>Nom.</i>	þú	ge	thou	ye, you
<i>Gen.</i>	þin	eower	thin, thyn	your, youre
<i>Dat.</i>	þe	eow	thee, the	you
<i>Acc.</i>	þe, þeh, þec	eow, eowih, eowic	thee, the	ye, you.

The Third Person.

	<i>Masc.</i>	<i>Fem.</i>	<i>Neutre</i>	<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>
<i>Sing. nom.</i>	he	heo	hit, hyt	he, hee	she	it
— <i>gen.</i>	his	hire, hyre	his	his	hire, her	(its)
— <i>dat.</i>	him, hym	hire, hyre	him	him	hire, here, her	it
— <i>acc.</i>	hine, hyne	hi'	hit, hyt	him	hire, here, her	it

	<i>Masc. F. N.</i>	<i>Masc. F. N.</i>
<i>Plural nom.</i>	hi', hi'g, heo, hie	they
— <i>gen.</i>	hi'ra, heora	hir, hire, her, here
— <i>dat.</i>	him, heom	hem
— <i>acc.</i>	= nom.	hem.

The possessive pronouns, which are only the genitive cases of the primitive or personal pronouns, are declined in the Anglo-

Saxon as the indefinite adjectives; but in Chaucer's time nouns adjective as well as the possessive pronouns had lost all distinction of gender, case, or number.

The verse is to be scanned thus:

So pri|keth hem | nature' | in hir | corage's.

Compare note 8. —

24) The Anglo-Saxon termination of the infinitives in *an* had already before Chaucer been changed into *en* or *n*, which now began to be dropped. Thus we find both forms used by our poet, compare for inst. Cant. T. v. 1353

: "That other wher him lust may *ride* or *go*,"

and v. 45.

"To *riden* out he loved chevalrie"

v. 223.

"He was an esy man to *give* penance"

and v. 234.

"And pinnes for to *given* fayre wives"

v. 893.

"And let *se* now who shal the souper winne"

and v. 916.

"That it was reuthe α) for to *seen* and here"

α) Ruth, misery, pity.

v. 502.

"That if gold ruste what shuld iren *do*?"

and v. 78.

"And wente for to *don* his pilgrimage." —

25) *Palmers* are originally said to be those who returned from the Holy Land and used to bear branches of palm, or a

staff of that tree. Afterwards *palmer* was said of one who made it his sole business to visit different holy shrines, travelling incessantly, and subsisting by charity; whereas the *pilgrim* (It. *pellegrino*, Provencial *pelegrin*, *pelerin*, Fr. *pèlerin*, Sp. *peregrino*, Lat. *peregrinus*, which word originally means one from another land or other lands, a wanderer, a traveller) — retired to his usual home and occupations when he had visited a holy place, and paid his devotion at the peculiar spot, which had been the object of his pilgrimage. (See W. Scott, *Marmion*, c. 1. Note). — Dante, *vita nuova*, gives still another class of pilgrims, viz. *Romei*; and he, as an Italian, distinguishes the three sorts as follows: "Chiamansi *Palmieri*, inquanto vanno oltra mare, laonde molte volte recano la palma; *Peregrini*, inquanto vanno alla casa di Galizia; *Romei*, inquanto vanno a Roma." (They call themselves P. in as much as that (because) they go over the sea, whence they many times fetch the palm; *Peregrini*, because they go to the church of Galizia (St. James' of Compostella); *Romei*, because they go to Rome). —

26) The short *a* of the Anglo-Saxon is generally retained by Chaucer; but as it already in that language sometimes changes into *o*, as for inst. *hand*, *hond*, *land*, *lond*, so it likewise, though still oftener, does in a later period. Thus as we here have *strond*, *lond*, so we find in this Prologue to the C. T. vv. 401—2.

"If that he saught and hadde the higher *hand*
By water he sent hem home to every *land*."

In the Wif of Bathes prologue v. 5767 we find:
"Dame, I wold pray you, if your will it were,
Sayde this Pardonere, as ye *began*
Tell forth your Tale" — — —

and in the Freres Tale v. 7142

"This carter takketh his hors upon the croupe,^a)
And they *begonne* to drawen and to stoupe^β)"

a) The ridge of the back. — β) Stoop.

The Knights Tale v. 927

"*Thanked* be fortune and hire false whele."

The Sompnoures T. v. 7700

"In charitee, *ythonked* be our Lord."

For the sake of the metre *palmeres* and *strange* are dissyllable

And palm|er's for| to sek|en stran|ge strond's.

27) In some previous notes (16th and 18th) we have hinted at a change of *g* in the Anglo-Saxon into *y* or *i* in the English. But this *g* will also very often in English be represented by *w*. In the present instance the Anglo-Saxon form is *hālig*, which often drops the *i* in those cases where the terminations begin with a vowel. Thus in the definite declension: *se hālg*, *seo hālg*, *þæt hālg*. Consequently, when you take away the termination, there remains *hālg*. Now this, referring also to what is said in the notes 6 and 26, becomes *hāw* or *hāwe* and *holy*. To prove this more firmly it might be found necessary to produce some more instances. By this softening of the consonant *g* we have *law* or *lawe* from *lagu*. The other form *lay* is, though it is now obsolete, also used by Chaucer, as The Squieres Tale v. 10332

"He kept his *lay* to which he was ysworne."

In the same manner there is *dawe* (now dawn from *dagtan*, and *day* from *dag*). Thus *sagu* becomes *saw*, *sawe* which, however, in that meaning is now obsolete, and occurs several times in Chaucer, and denotes a speech, discourse; a proverb or wise saying. The corresponding modern word, which is in popular use, is *say*. The Anglo-Saxon *genog* becomes in old English *ynow*, also written *ynough*, now enough. Likewise Chaucer has *sorwe* from AS. *sorg*; *borwe*, a pledge, security from *borg*; *morwe* from *morgen*. — By the by it may be mentioned in what way the modern word *morning* is formed from this *morwe*. *Morwe* or *marw* first became *morrow* by doubling the liquid *r*, which is common with liquid letters after

a short vowel, and by transforming the termination to an appearance consonant to others of the same vocalic sound. The final syllable *ing* (Icel *íng*, *úng*), which originally denotes a young man, and in a more extended signification, a son, a descendant, progeny, offspring — is now added, and the original *n* in *morgen* is inserted again to ease the pronunciation. For the same reason the word is afterwards contracted from *morrowning* to *morning*.

28) This form of the preterite participle of *conne*, as well as the imperfect *coude*, *coud* or *couth* Tyrwhitt in his edition of the Canterbury Tales declares to be a contraction of *conned*, by a transposition of the *d* and a softening of the *n* into *u*; and he says, that Douglas and other Scottish writers in the same manner use *begouth* as the preterite of *begin*. According to his theory, that form which ought to be the regular of this strong verb — *begonned* becomes first *begonde* and so *begoude* or *begouth*. But the simplest way of explaining those forms is to consider them to be the remaining Anglo-Saxon forms of the preterite and participle of *cunnan*, which has the double signification of knowing, in its proper meaning, scire, intelligere, to ken, and, in a metaphorical sense, of knowing how to do, having power, being able, posse, valere. The preterite tense of this Anglo-Saxon verb is: Sing *ic cude*, *þu cudest*, *he cude*, Pl. *we, ge, hi cudon* or *gecudon* the past participle is *cud* or *gecud*. Nothing seems more reasonable, than to consider these forms to be the origin of the forms of the participle and preterite just mentioned — *coud*, *coude*, *couth*, in plural *couden* or *couthen*. To prove this, it must be observed that the Anglo-Saxon *ð*, which generally in English is represented by *th*, sometimes, however, especially in Chaucer, changes into *d*, as *cwæð*, *quod* (said), The Knightes Tale v. 909; *mæð*, *mayde* (maid); the AS. *hwæðer* occurs in the Man of Lawes Tale v. 4714

"But forth she mote *a*) *wheder* she wepe or sing."

a) Must.

Furthermore we observe that the long *u* in Anglo-Saxon

generally becomes *ou* or *ow* in English, as *ûre*, *oure*; *bûr*, *bour*, bower *tûn*, *toun*, town; *brûcan*, *brouke* (now obsolete, to use). — As for the terminal *e* in *coude* and *couth* see above note 6th. — This verb is now used only in the present and preterite tenses, *can*, *could*, and merely as an auxiliary verb. The writing of the latter form must be considered as spurious: the *l* may have been inserted by ignorance of its etymology, to form it in analogy with *would* and *should* from the Anglo-Saxon *wolde* and *sceolde*. It is, moreover, in accordance with the customary arrangement in the grammar to refer this *could* to the root *can*; and Noah Webster's opinion is not sufficiently plausible, according to which it should be a distinct word, from a quite different origin. He supposes it to be from the Celtic dialects, Welsh *gallu*, Cornish *gally*, Armoric *gallout*, to be able. He thinks furthermore that the Hebrew *יָכַל* Chaldaic *ܝܚܠ* to be able, to prevail, and the Lat. *calleo* are referable to the same root as could.

29) The Anglo-Saxon verb *wendan* (Gothic *vandjan*, *gavandjan*, *usvandjan*) denotes originally to turn in an active sense, to convert, translate, change; and hence to turn in an intransitive sense, to turn backwards and forwards, to change place; then it is in general applied to motion, to move, to pass, to go. This verb is now used only in poetry, except in the preterite tense, which in a little altered form, *went* (the AS. is *wende*) makes a substitute to *eode*, the irregular past tense to the Anglo-Saxon verb *gân*, to go. — As this *eode* is a very singular form and is also used by Chaucer and in the old English in general, written there *yode*, *yede*, *gede* (cf. Grimm, D. Gr. 2 Ausg. p. 981), we ought to give a hint of its origin. It is undoubtedly nearly akin to the Gothic defective preterite *iddja*, and is apparently to be derived from the Sanscrit root *इ, ई, या* (*ī, i, yā*) to go; and this original letter is to be found in *εἰ-μι*, *ἔ-μεν*, Lat. *i-mus*. It seems to be formed most directly from *इत्* (*ita*, Lat. *qs. itus*), gone, *gegangen*. The verb *to go* has also its root in the Sanscrit. There are in this language two verbs

गा and गम् (gā, gam) which both denote to go, to proceed from one place to another, and they have given origin to the verbs *to go* and *to come*, which properly both mean the same thing, viz. a moving, proceeding, though *to go* has more reference to a motion from a place; and in the verb *to come* there is often included the idea of arriving at a place. The Gothic language has *qriman*, to come, preterite *qvam* came, by F. L. Stamm (*Ulfila oder die uns erhaltenen Denkmäler der gothischen Sprache*, Paderborn 1858) written *qiman*, *qam* which is more correct, compare *qens* for *qvens*, Grimm D. G. 3 Ausg. p. 361. — An intensive form of गम्, viz. गङ्गम् (g'angam) has given origin to the Gothic *gaggan* (pronounced *gangan*), Germ. *ging*, *gegangen*, subst. *gang*, Icel. *gángr*, *gánga* a going, AS. *gang*, *gong* etc. and to the river Ganges, which properly means moveable, that which has motion, from its rapid course. The Gothic verb *gaggan* still remains also in the Swedish *gånga*, to go, which now and then occurs, especially in ballads. — In the German *gehen* oder *gehn* we must observe that the *h* is not radical, but is inserted in order to express the length of the preceding vowel, for in old German *gehn* is *gán*, *kán* and *gén*. Compare *stân*, *stên*, now *stehen*; *wê*, now written *weh*; *mêr*, now *mehr*; *lôn*, now *lohn*. — In the Shemitic languages the H. הָלַךְ , Ar. هَلَك to remove, to make out of the way, and the Syr. ܠܐܝܬܐܪܝܢܐ to withdraw, to run away, seem to be connected with the same root. — The last foot of this verse consists of three syllables:

Of Eng|lelond | to Can|terbur|y they wende. —

30) *For* to denotes generally a purpose, in order to and sometimes a cause, reason, because. The use of this *for* before an infinitive is properly quite correct, and occurs often in Chaucer, as for instance in this Prologue to the Cant. T. v. 78.

"For he was late ycome fro his viage,
And wente *for* to don his pilgrymage"

And ibd. v. 754.

"A semely man our Hoste was with alle
For to han ben a marshal in an halle."

But such use of this particle is now obsolete, except in vulgar language.

31) This Anglo-Saxon participle, which sometimes was shortened by an apocope of the *n*, is now obsolete. There was also in the old English used a strong form for the preterite tense *holp* or *holpe*. This is formed from the Anglo-Saxon preterite *healp* by a change of the *a* into *o* (see note 26) and dropping the weak vowel *e*; or it might be formed after the participle, because the Anglo-Saxon *ea*, according to Grimm, D. Gr. 3 Ausg. I. p. 367 was pronounced as the old High German *i*, and consequently in old English mostly becomes an *e* (see note 11). — The Sanscrit root of this word is कल्प (kalp), to partake of a thing, to be the cause or origin of any thing, to procure, to succour, to assist. By a general law of interchange of consonants a tennis of the Sanscrit commonly changes into an aspirate in the Gothic; and consequently we have there *halp*, which is the past tense, pl. *hulpun*. The infinitive is *hilpan* and the past participle *hulpans*. — From this we have *helfen* in modern German, because the labial tenuis *p* in the Gothic, Anglo-Saxon and old Northern languages generally changes into, or corresponds to the aspirate *f* in the German, which is sometimes strengthened to *pf*. In old German, especially at the beginning of a word, often written *ph* or *pph*. Examples. Gothic *þáurp*, *diups*, *hlaupan*, *slépan*, *dáupjan*, *iup*, German *dorf*, *tief*, *laufen*, *schlafen*, *taufen*, *auf*; AS. *pening*, *plegan*, Germ. *pfening*, *pflügen*; Icel. *hanpr* (xánnvaðis), *kaupa*, Germ. *hanf*, *kaufen*; old Swed. *vapn*, G. *waffen*. — The Welsh language has *hilp* as a substantive, and *helpa* as a verb, both with the same signification as in the English.

32) We have shown above, notes 11th and 12th, that the Anglo-Saxon *ĕa* and *eá* as well as *ae* in the old English gene-

rally changes into *e* long. But the long *e* in the language of Chaucer's time can also originate from other vowel sounds of the Anglo-Saxon. Thus the long *e* of the latter usually remains in old English, as *sécan*, *séke* (now seek, see the preceding verse); *céne*, *kéne*; *gréne*, *gréne*; *déman*, *déme*; *wépan*, *wépe*; and even a short Anglo-Saxon *e* will sometimes become a long *e* in old English, as AS. *erjan*, to plough, with Chaucer *ére*. though the form *ear* also occurs.

"I have, God wot, a large feld to *ere*,
And weke ben the oxen in my plow."

The Knightes Tale v. 888.

Cwen becomes *quêne*; *slef*, *slève*. — Now it remains to show that the long *e* in old English also, and very often originates from *eó* in the Anglo-Saxon. Thus the word before us *seke* is from *seóc* (sick). The other form of this word used by Chaucer, *sike*, we may reckon to be from *sic*, which is very little used, or from *sioc*. (On the interchange between *e* and *i* before *a* and *o* see note 16). As further instances may be adduced Anglo-Saxon *leóf*, *þeof*, *deóp*, *teóna*, *preost*. For these forms Chaucer uses *lêfe*, as

"But on *a*) of yon, al be him loth or *lefe* *β*)"

a) One. — *β*) Though it be displeasing to him or pleasing.

Afterwards this word was written *leef* or *lief*. Further *thêfe*, now thief, v. 3937. *dêpe*; *têne*, grief, now obsolete.

"That never was ther no word hem betwene
Of jalousie, ne of non other *tene*."

The Knightes T. v. 3108.

Preost becomes with Chaucer *preest*. — The word undergoes very small alterations in the cognate languages, thus it is in Goth. *siuks*, Icel. *siúkr*, Swed. *sjuk*, Dan. *syg*, Plat-D. *siek*, *seek*, *sük*, Dutch *siek*, Germ. *siech*. The Gothic *siuks* becomes *siech* in German by a general strict law of change of

letters, according to which the Gothic tenuis *k*, *c*, in old High German changes into the aspirate *ch*, also written *hh* or *h*, or doubled *cch*. This aspirate will either remain in the modern German, or the tenuis of the Gothic comes back, as for instance

Gothic	<i>reiki</i>	<i>leik</i>	<i>ik</i>	<i>mik</i>	<i>kniu</i>	<i>kalds</i>	<i>kunnan</i>	<i>akrs</i>
old H.G.	<i>richi</i>	<i>lih</i>	<i>ih</i>	<i>mih</i>	<i>chniu</i>	<i>chall</i>	<i>chunnan</i>	<i>achar</i>
modern G.	<i>Reich</i>	<i>Leiche</i>	<i>ich</i>	<i>mich</i>	<i>Knie</i>	<i>kalt</i>	<i>kennen</i>	<i>Acker</i> .

And, moreover, we find that the Gothic diphthong *iu*, which mostly remains in old High German, in modern German generally becomes *ie*. Examples.

Gothic	<i>biuda</i>	<i>giuta</i>	<i>kiusa</i>	<i>fraktusa</i>	<i>tiuha</i>	<i>dius</i>	<i>siuks</i>
o. GH.	<i>piutu</i>	<i>kiuzu</i>	<i>chiusu</i>	<i>varliusu</i>	<i>ziuhu</i>	<i>tior</i>	<i>siuh</i>
m. G.	<i>biete</i>	<i>giesze</i>	<i>kiese</i>	<i>verliere</i>	<i>siehe</i>	<i>Tier</i>	<i>siech</i> .

33) This word, which is now written *ready*, has in the Anglo-Saxon different forms, as *ræd*, *hræd*, *geræd*. Of these the latter seems to be the original one, founded upon the Gothic *garaiðs*, arranged, put in order, from *raïdjan* or *garaiðjan*. But this prefix *ge* will often be dropped, as it is frequently void of signification (compare note 18). The form *hræd* originates from the custom of the Anglo-Saxons of frequently aspirating the *r* by prefixing an *h*, as *hrád* for *rád*, past tense of *ridan*; *hrædelse* for *rædelse* (riddle); *hreód* for *reód* (reed); *hring* for *ring*; *hrind*, for *rind* &c. In Dutch (*gereed*) the Gothic prefix remains, and in modern German it receives an other, *be*, in *bereit*, though the old German has *reit*. The Swedish has both forms, *redo* and *beredd*. — With respect to the change of the Gothic media *d* into a tenuis in old and modern German, this is observed to be a common rule, as

Gothic	<i>móder</i>	<i>móds</i>	<i>góds</i>	<i>dags</i>	<i>daúhtar</i>	<i>drigkan</i>	<i>déds</i>
o. HG.	<i>muotar</i>	<i>muot</i>	<i>guot</i>	<i>tag</i>	<i>tohtar</i>	<i>trinkan</i>	<i>tát</i>
m. G.	<i>Mutter</i>	<i>Mut</i>	<i>gut</i>	<i>Tag</i>	<i>Tochter</i>	<i>trinken</i>	<i>Tat</i> .

34) The singular number of this word is mostly used in Scripture, e. g. "He laid his hand upon a few sick folk,

and healed them", St. Mark VI. 5. "In these (porches) lay a great multitude of impotent *folk*", St. John V. 3. — As the letter *k* very seldom occurs in the Anglo-Saxon, it was in that language written *folc*, which writing is followed by some old English authors, as

"Brytons were the firste *folc* that to Engelond come."

R. Gloucester.

This word, which seems to occur in all the idioms of the Germanic tribe of languages, except the Gothic, where it may be lost, is by the etymologists considered to be collateral with and referable to the Sanscrit root पृ (pri) or पूर (pūr) also written पूल (pūl), the letter *r* being changed into *l* (compare note 19). It denotes πῖμ-πλ-ημι, to fill, im-pl-ere. Hence पूर (puru) πολύ-ς, Lat. plu-s, Goth. flu, old High Germ. flu or vilu modern G. viel; and Gothic fulls, fulljan; voll, füllen, and so forth. — On old Cretan coins there is found a form πολχος, which seemingly coincides with our word. But others think this to be from ὄχλος by prefixing the Cretan aspirate and transposing the middle consonants (compare Liddell and Scott, Greek-English dictionary, s. v.) To the same root belongs also पू or पूरी (pura, puri) πόλις. Hence सिङ्गपुर (Singapura) Singapur (the town of the lions). Compare further Pott, Etymologische Forschungen, root 264, and Dieffenbach Vergl. Wörterb. der goth. Spr. I. pp. 390—2.

35) Chaucer inflects the Anglo-Saxon verb *wyllan* or *willan* in the singular of the preterite tense constantly as it is conjugated in that language, viz. *wolde*, *woldest*, *wolde*; in the plural he has *wolden* for *woldon*. The preterite participle is with him *wold*, and the indefinite tense or present is sometimes formed after the Anglo-Saxon, *wil*, *wilt*, *wil*, and sometimes, *wol*, *woll*, *wol*; the plural is *willen*, *wiln*, or *wollen woldn* and *wol*. This latter form is mostly used, whereas this plural in Anglo-Saxon is *willað*. — The Sanscrit root वर (var),

to elect, to wish for, gives origin to three collateral words in the Gothic and cognate languages, viz. *vai'la* (which accentuation Grimm, D. Gr. III. p. 118, prefers to *vāila*) well, *valjan*, to elect, and *viljan* to will. In the Lat. *volo*, and Gr. βούλωμαι βουλῇ (cp. the preceding note), in the Æolic dialect βόλλομαι, βόλλα, belong of course to the same root. In Lithuanic *valė* is will, *veliju*, to will rather, prefer, in Russ. *vólju*, to will, *vólja*, will (see Bopp's glossary p. 309).

36) We have remarked above, note 6, that our poet on account of the metre adds at pleasure a final *e*. Thus *atte* is here dissyllable. The doubling of the linguals *d*, *t* and the aspirate *s* is common when a syllable is added, and the preceding vowel is short, except when the *d* originates from the Anglo-Saxon *ð*, in which case it will commonly be a single *d* in the old English, and *th* in the modern. — This preposition is in Anglo-Saxon *æt*, Icel. *at* later often *ad*, in the Gothic *at*. In the two latter languages it gets a conjunctive state when placed before an infinitive, like *at*, *att* in the Swedish. For in a sentence like this: jag önskar *att* gå, *att* is originally a preposition equivalent to *åt*, *till*, to; and the explanation is: my desire is directed to the act of going. And the use of the preposition *till* instead of *att*, which is sometimes heard in familiar language, accounts also for that theory. The case is the same with the Gothic *du*, old High Germ. *zi*, *za*, *zu*, modern Germ. *zu*. It ought to be observed here, that in the Anglo-Saxon the preposition *to* is never used before the infinitive mood, as in modern English; but when it is put before a verb it converts the verb into a noun, and governs this in the dative case see the examples adduced by Bosworth under the preposition *to* Grimm, D. Gramm. Vol. III. p. 254, conjectures that *du* and *at* are the same word, viz. that *du* by aphæresis is from *adu*, as well as *ti* from *ati*, *xi* from *axi*, and he identifies it with the Latin *ad*. — In the Gothic and Anglo-Saxon as well as in the present English this preposition primarily denotes nearness or presence, hence approaching or direction toward, and, in the same manner as the Greek preposition πρὸς, when construed

with the genitive, so this also means *of, from*. Examples. *At* that hour, *at* the house, to be *at* hand; *at* present; he runs *at* him, longs to be *at* him, aim an arrow *at* a mark, he deserves well *at* our hands, i. e. from us, and they say in or about Nottingham: take this *at* me, i. e. from me. — In such a phrase as that in the text a noun may be implied, viz. degree or something of that kind, as: *at* (to) the best degree. — This preposition may possibly be akin to the Hebrew preposition *אֵת*, with, beside, by, and the verb *אָבַח* to come, to approach. — This Gothic preposition *at*, must not be confounded with the conjunction *at*, old High German *az*, which Grimm (D. Gr. T. III p. 164) identifies with the neutre of the personal pronoun *ita*, Sanscrit *इदम्* (*idam*), Lat. *idem*; *id*, though he has some doubt as to the change of the vowel. But the circumstance, that this particle in the old High German beside *az* also had the form *iz* (l. c. page 106) accounts in some degree for this opinion. In Swedish *det* is sometimes used for *att* in conjunctive periods. Grimm expresses a suspicion in a note (l. c.), that this conjunction *at* might also be from the neuter of the demonstrative pronoun, *sa*, masc. *so* fem. *þata*, neuter by an aphæresis. From this neuter of the demonstrative pronoun originates the modern German *dasz*, until the sixteenth century written *das*, old High German *daz*, by a regular change of consonants (compare note 3), for the Gothic aspirate *þ* in old High German and modern German regularly changes into its media *d*. Examples.

Gothic *þiubs þanjan þan þu þreis þaír rh bróþar aírþa*
 old HG. *diub denjan danna du dri durah pruodar érda*
 modern G. *Dieb dehnen dann du drei durch Bruder Erde*,

In the Gothic this particle has a suffix *ei* put after it, *þatei*.
 — Compare the particles *ὅτι*, from *ὅ τι*, and *quod* in the Greek and Latin.

37) *Everich* or *everech* is composed of *ever*, Anglo-Saxon *æfre*, *æfer* and *ech eche*, now *each*, from the Anglo-Saxon *ælc*

(compare note 7). Of this word there occurs also the elder more distinct form *everilkon*, every one, as:

"Bifor tham *everilkon* he told Kyng Richerle,
Ded is Kyng William."

R. Brunne. —

38) *Anon* is from the Anglo-Saxon preposition *on*, also written *an*, and the cardinal number *on*, one. Thus it is properly an elliptical expression signifying *in one*, i. e. in one indivisible part of time, in a moment, a minute. — As for the derivation of *one* we observe, that the same root is found in many of the European languages for the first of the cardinal numbers, *εἷς*, *ἓν*, Lat. *unus*, It. and Span. *uno*, Port. *hum*, Goth. *ains*, Icel. *einn*, Welsh, *un*, *yn*, Irish *an* and so forth. But there are, however, several languages of the Indo-European stock, which have another word and quite a different root for that numeral. As the other numerals essentially agree throughout that whole class of languages, though many common terms differ, this inconsistency as for *one* seems somewhat peculiar. (Compare Grimm, *Geschichte der deutschen Sprache* I. 239—40.) The reason seems to be, that this numeral is generally expressed by the third person of the pronouns, of which there are many. Consequently the defective pronominal root *एन* (*ēna*) in Sanscrit, with a collateral form *एत* (*ēta*), *this*, gives the origin to the numeral just mentioned (Compare Bopp's *Vergl. Gramm.* § 308). As this *ए* in the primitive language probably was pronounced as *ai*, it coincides the better with the Gothic *ain-s*, old Lat. *oin-os* or *oen-us*, later *ūnus*. See Bopp's opinion, l. c. § 2. p. 7. note. — In the Sanscrit the pronominal root *ए* together with the interrogative theme *क्* (*ka*) gives origin to the same numeral, viz. *एक* (*ēka*) one. From the comparative of this, *एकतर* (*ēkatara*), we have *ἐξάτερος*, and the comparative and superlative degrees in general originate, according to Bopp's view from the duality and plurality of this pronominal theme *क्*. *Vergl. Gr.* § 292. Compare Latham, *The English Language*, 3 ed. p. 260, foll.

39) In modern English *forward* does not occur in the same meaning as here, viz. as a substantive, denoting an agreement, a covenant, a promise. In Anglo-Saxon it is with the same meaning mostly written *foreweard*, and the last constituent of the word is from *weardian*, to ward, guard, watch. Consequently it means properly a previous look-out, guard, precautionary or previous measures.

40) In Anglo-Saxon this word was written *arlice* or *ærlíce* early, betimes; in Icelandic and old Swedish *arla*, Dan. *aarle*, from *ær*, which seems to denote prius, dudum, before, earlier, ere, heretofore, some time ago; the Icel. *ár*, Goth *air* denote early, betimes, mane, *πρωῖ*. *Ἡρι*, early and *ἄριστον* (qs. *ἡρι*, *ἔσρό*, see Pott, Etym. Forsch. I. 101) may be akin to this root; and the Hebrew *אור* to give light, as a substantive, light, especially morning light, seems also referable to it.

41) In Anglo-Saxon this word was written *na the læs*, for the form of the negative English adverb *no* was in the AS. *na* or *ne*. Instead of this word, which is now rather obsolete, there are now used nevertheless, not the less, notwithstanding. In old English it was also written *notheles*, *nethelees* and *nathelesse*. The word has scarcely been used since Milton's time.

"Not like those steps

On heaven's azure; and the torrid clime

Smote on him sore besides, vaulted with fire;

Nathless he so endured, till on the beach

Of that inflamed sea, he stood and call'd

His legions."

Paradise Lost B. I.

42) In order to help forward, to promote, to carry on the course of the narration. In the Anglo-Saxon this verb is written *fyrdrían*, though the adverb, from which it comes is *furð* or *furdur*. This is in consequence of a softening of the vowel, which frequently takes place with *u* and *o*, when changing into of this may be adduced, *scrud* a gar-

ment, clothing (shroud), *scryðan* to clothe; *sunder*, *syndrian*, *assyndrian*, to separate; *cud*, known, *cyðan*, to make known; *storm*, *styrman*, to storm; *word*, *andwyrðan* to answer (see Rask, *Angels. Sprogl.* pp. 10, 11).

43) There are only three true impersonal verbs in the English language, viz *meseems*, *methinks*, and *melisteth*, or *me lists*. The first of these is equivalent to, it seems to me, *mihi videtur*, *γαίverαι μοι*. As the verb is intransitive, the pronoun has the power of a dative case. This is so even in *methinks*, where the verb must be considered to be from the impersonal Anglo-Saxon verb *þincan*, to seem, to appear, *videri*, not from the transitive verb *þencan*, also written *þincan*, to think, to consider. Also the past tense *meseemed* is used by Spenser; and *methought* is still more so, as,

While thus I stood intent to see and hear
One came, *methought*, and whisper'd in my ear:
"What could thus high thy rash ambition raise?
Art thou, fond youth, a candidate for praise?"
Pope, *The Temple of Fame*.

And

"*Methought* I saw my late espoused wife
Brought to me, like Alceſtis, from the grave."
Milton.

In *melisteth* the original verb *lystan* is rather more transitive, denoting to wish, to desire, to choose; hence to please, to delight, and consequently the pronoun has rather more the power of an accusative case, corresponding to the Latin *me juvat*. Such a use of verbs as impersonal was commoner in the old language than in the modern. Thus there occurs in the *Legend of Good Women* (by Chaucer):

"*Him oughten* now to have the lese pain."

and

"*Him ought* not to be a tyrant."

Chaucer, moreover, makes this impersonal use of the verb *to meet*: *me mette*, it appeared to me, I dreamed:

"By God *me mette* I was in swiche mischefe
Right now, that yet min herte is sore afright."

The Nonnes Preestes Tale, v. 14900.

And some two or three verses after:

"*Me mette* how that I romed up and down
Within our yerde, wher as I saw a beste
Was like an bound" — —

In phrases like this following by Shakspeare:

"I'll muster up my friends to meet your Grace,
Where and what time your Majesty shall *please*"

your Majesty must be considered to be the dative or accusative case, and the sentence to be elliptic by leaving out *it*.

44) The liquid letters *l*, *m*, *n*, *r*, when they stand at the end of a word, will often in Chaucer be dropped by apocope and sometimes even together with a terminal *e* coming after. This is chiefly observed in the following words: *litel*, *lite*, *more*, *mo*; *from*, *fro*; *than*, *thanue*, *thonne*, *tho*; *been*, *ben*, *be*. It is principally done at the end of a verse on account of the rhyme, as in a passage of this Prologue, v. 496, where the poet says about the parson:

"Wide was his parish, and houses fer asonder,
But he ne left nought for no rain ne thonder,
In sikenesse and in mischief to visite
The ferrest in his parish moche and *lite*
Upon his fete, and in his hand a staff
This noble ensample to his shepe he yaf."

A similar instance occurs in the Knights Tale v. 1195

"It happed on a day
A worthy duk that highte Perithous,
That felaw was to this duk Theseus

Sin thilke day that they were children *lite*,
Was come to Athenes his felaw to visite."

Mo, which, as well as the rest of these shortened words, chiefly occurs at the end of a verse, as in the Prologue v. 810

"And if ye vouchesauf that it be so
Telle me anon withouten wordes *mo*"

is, however, sometimes, like *fro* and *tho* also found in the middle of a verse, especially before consonants, for instance

"All the circumstances - - -
By ordre weren peinted on the wall,
And *mo* than I can make of mention"
The Knightes T. v. 1937.

"*Tho* came this woful Theban Pelamon"

"*Tho* sente Theseus for Emelle."

Ibd. vv. 2884, 2982.

This latter contraction must not be confounded with the modern contraction *tho* from *though*, nor with another somewhat peculiar contraction from *those*, which occurs now and then, as in the Kn:s Tale v. 2353

"Thou shalt be wedded unto on of *tho*
That han for thee so moche care and wo"

Here ought to be observed also another form *mo*, which is a rather free corruption of orthography, viz. from *me*, but it occurs only once in Chaucer

"O α) thing beseche I you and warne also,
That ye ne prikke with no tormenting
This tendre maiden as ye han do β) *mo*"

The Clerkes Tale v. 8915.

α) One. — β) Done.

45) This word is in the Anglo-Saxon written *treod* or *treowd*, afterwards *troweth*, *trowth*, *trouth* (compare *four* from

teower, quattuor) *troth*, and now at last *truth*. The original idea of firmness, steadiness and constancy, which is implied in the Sanscrit root *ṭṛ* (dhrū) *fixum esse*, the derivative words seem to retain in the idioms of the same stock where this root occurs. Thus the Gothic *trauan* AS. *treowian*, *trywian*, *truwian* or *trewan*, Icel. *trúa*, Engl. *trow*, Swed. *tro*, Germ. *trauen* &c. all denote to confide in, rely on, have confidence in, to trust. The adjective of this root is in Sanscr. *ṭṛu* (dhrūva) firm, certain, which is purest retained in the Gaelic *deurbh*, an adjective of the same meaning, as well as a verb, denoting to confirm, prove. Besides this *deurbh* is, according to Macleod and Dewar's dictionary, used in a great many compound words. Very near to this come also the AS. *treowe*, *trywe*; old High Germ. *triwi*; Dutch *trouw*; Plat-D. *truw*, *trou*, *tru*; Icel. *trár*; Engl. *true*; Germ. *treu*, *trau* (the latter used in composition), and so on. The old Prussian dialect has the media *d*, instead of the tenuis *t*, in *druwit*, to believe, *druwis*, belief (Pott, Etym. Forsch. I. 220). The Lithuanian has *dru-tas*, strong, hard. — Furthermore the Gothic adjective *triggus* (the *v* of the Sanscrit root being changed into *g*); Icel. *tryggr*, true; moreover, the Goth *trigga*, Icel. *trygd*, Ital. Span. Provencal *tregua*, Port. *tregoa*, Fr. *trêve*, old High Germ. *triwa*, *triwa*, Middle age Lat. *treva*, *treuga* coincide with this same word. The proper meaning of this word is, security, fidelity, covenant, pledge; "*treuga*", says DuCange, is "*securitas præstita rebus et personis; discordia nondum finita*." Hence the old French verb *s'attriver* a quelqu'un, to enter into a covenant with somebody. — About the interchange between *v*, *u*, *w* and *gu* or *g* we shall speak in the next note.

46) *Were* or *werre*, war, was in Anglo-Saxon written *wær*, or commoner *uwerre*, old High Germ. *werra*, old Dutch *werre*, from the old High Germ. verb. *werran* (in modern German *wirren*, *verwirren*) to embroil, disturb; hence to strive, struggle, wrangle. "*Rixas et dissensiones seu seditiones, quas vulgus werras nominat* (see Diez, Etymologisches Wörterbuch der

roman. Sprachen, s. v. guerra). Graff, Althochdeutscher Sprachschatz, at the root *war*, connects this word with the Sanscrit root वृ (vrī), arcere, impedire, amongst other meanings; hence perturbare = *werran*. — Now in order to show that this is the same word as the It. Span. Port. and Provençal *guerra*, Fr. *guerre*, it ought to be observed, that the labial articulation *v* or *w* used in the Gothic language and in other idioms of the Germanic stock, which properly is a soft aspiration of the vowel sound *u*, and seems originally to have been pronounced as *w* in modern English, was to the Roman organ a somewhat difficult sound to pronounce. This organ expressed that sound by *gu*. And there is a previous natural propensity in the Roman organ to render the sound of *w* (*u* or *uu*) by *gu*. This we remark from instances where such compositions as *ua*, *ue*, *ui*, which are not of Germanic origin, within the Roman dialects themselves are even sometimes uttered with a *g* before them. Thus the Neapolitan pronounces the French *out* as *gut*; and *huanaco*, *man-ual*, *men-uar* are pronounced by the Spaniards as *guanaco*, *man-gual*, *men-guar*. Consequently, though the Roman dialects were not void of such combinations as *uā*, *uē*, *uī*, *uō* at the beginning of words, they, however, when they adopted words from the Germanic dialects commencing with *w*, generally expressed this by *gu* or, sometimes dropping the *u*, by a simple *g*. (Compare Diez, Grammatik der Romanischen Sprachen, 2 ed. I. 302, foll. Grimm, Geschichte der deutschen Sprache p. 295, foll.) Examples: old High German *uarten*, It. *guardare*, Fr. *garder*, to look at, observe, OHG. *uīsa*, It. *guisa*, wise, manner; and so is the word *Galli* or *Gualli* to be derived from the old HG. *wallan* to roam, wander, walk about. In the middle of words this change seems to have been less common. An instance we have, however, in *triva*, *tregua*, see the preceding note. Now as the same thing occurs even in other languages, as for inst. the British idioms, the Welsh and Irish, and in the Æolian dialect of the Greek, the digamma of which must be considered to be a similar phenomenon (Graham, l. c.) we cannot but refer the change of the Sanscrit वृ (vrī) into Gothic *triggva* under the same category. As for the be-

gling aspirate *ŷ* being changed into a media in the Gothic, see Graff, *Althochd. Sprachsch.* preface, p. 13. Diez shows that this *gu* can be resolved again into *w*, as, Wallonian *lanwi*, *awete*, French *languir*, *aiguille*; old French *ewal*, Ital. *eguale*; Low Latin *anwilla*, Lat. *anguilla*. Is not then *triggva*, *triva* also referable to the same rule? — — The singularity of the Roman organ in expressing the sound of *w* by *gu* or *g* has sometimes influenced upon the pronunciation of the neighbouring German tribes. Thus amongst the Longobards *Wodan* was pronounced *Gwodan*, and *gwald* is found instead of *wald*. And by the same influence there is on the border of the territory of the Roman tongue *Godesberg*, *Gudensberg* (from *Wodan*); *Gwillesteti* for *Willstädt*. The Isidorian chronicle has *Gulflas* for *Ulfilas*.

To understand the words in *his lordes werre*, we must remember, that it was the custom of many military men at that time to go into the service of several foreign kings and sovereigns and of the knights of the Teutonic order in Prussia, who were in a state of continual warfare with their heathen neighbours.

47) *Ferre* is the comparative degree of *fer*, by transposition of the last letters, from Anglo-Saxon *feor*, far. Of such a transposition we have several instances, as *derre* for *derer* (dearer)

"And bare him so in pees α) and eke in werre
Ther n'as β) no man that Theseus hath *derre*"

The Knights T. v. 1450.

α) Peace. — β) No was, was not.

and *nerre* (nearer) or *nere*, one *r* being thrown away in order to make it rhyme with words ending in *ere*, as

"That everich of you shal gon wher him leste
Freely withouten raunson or dangere,
And this day fifty wekes, ferre ne *nere*
Everich of you shal bring an hundred knyghtes"

Ibd. v. 1852.

"With this chanon I dwelt have seven yere
And of his science am I never the *nere*."

The Chauones Yemannes T. v. 16189.

In a passage of Shakspeare, which is often not right understood, this same form occurs

"Weep thou for me in France, I for thee here,
Better far off, than near, be ne' er the *nere*."

Rich. II. V. 1.

Of the change of the Anglo-Saxon diphthong *eó* into *e* long with Chancer we have given some instances in the note 32; that it also becomes a short *e* as here in *fer* the following may serve as examples: *steorra*, *sterre* (star); *ceori*, *cherl* (churl); *geolu*, *yelwe* (yellow); *sweord*, *swerd* (sword); *deorc*, *derk* (dark); *georne*, *yern* (Germ. *gern*, now remaining only in the verb to *yearn*). — The adverb *feor* has in Anglo-Saxon also the forms *feorr*, *feorran*, in Icel. it is *flarri*, *flrr*; Swed. *fjärran*; Goth. *fairra*; old HG. *fer*, *ferron*; which latter form Grimm (D. Gramm. III. 119) says to be an accusative form, and he supposes that the Anglo-Saxon *feorran* is the same, though this also might be a local form = old HG. *ferrana*. In the middle High German and Dutch the labial aspirate *f* is softened to *v*: *verre*, *ver*. In modern Germ. *fern* is both an adjective and adverb. — The Sanscrit root to this word seems to be प॒र (para) alius; remotior, ulterior. To prove the probability of this it is necessary to mention, that the labial tenuis *p* of the Sanscrit, which generally remains in the Greek, Latin and Lithuanian, in the Germanic idioms usually changes into the aspirate *f* or *v*. Examples.

Sanser.	Greek.	Latin	Gothic	o. HG.	Angl.-&
पितृ (pitr)	πατήρ	pater	fadar	fatar, fæder	
			vatar		
पादस् (pâdas)	ποδός, ποῖς	ped-is, pes	fótus	vuoz	fót
उपरि (upari)	ὑπέρ	super	ufar		ofer

Sanscr.	Greek.	Latin	Gothic o. HG.	Angl.-S.
पशु (pas'u)		<i>pecus</i>	<i>fathwa</i>	<i>rihu feoh</i>
अप (apa)	<i>ἀπό</i>	<i>ab</i>	<i>af</i>	<i>of</i>
पति, पत्नी (pati, patni)	<i>πόσις (πότις)</i> <i>πότνια</i>	<i>potis</i>	<i>faths, fads</i> (in compositions with <i>hunda</i> and <i>bruth</i> , centurion, bridegroom).	
प्र (pra)	<i>πρό</i>	<i>pro</i>	<i>faura fora</i>	<i>for</i>

α) Compare notes 1 and 4.

An other instance see note 34. Compare further Pott, *Etymologische Forschungen* I. 82, foll. and Graff, *Althochdeutscher Sprachschatz*, preface p. 9.

48) Alexandria in Egypt was won by Pierre de Lusignan, king of Cyprus, in 1365; and soon after he made himself master of the town of Layas in Armenia. Some years before this time he had taken Satalie, the ancient Attalia (v. 38). That there is some real truth in the description of our knight given by the poet, is proved by several historical accounts. Thus an old historian, Walsingham, when he mentions the taking of Alexandria, adds: "Interfuerunt autem huic captiuit cum rege Cypriæ plures Anglici et Aquitanici, referentes tam in Angliam quam in Aquitaniam pannos aureos et holosericos, splendoresque gemmarum exoticos, in testimonium tantæ victoriæ." And, moreover, Tyrwhitt in his edition of the *Canterbury Tales*, mentions an epitaph on a knight of Chaucer's time, quoted from Leland, which in some measure throws a light upon this view. It is as follows: "Icy gist le uoble et vaillant Chivaler Matheu de Gourney — — — qui en sa vie fu a la bataille de Benamaryn, et ala apres a la siege d'Algezire sur les Sarazines et aussi a les batailles de l'Ecluse, de Cressy, de Deyngenessy, de Peyteres, de Nazare, d'Ozrey et a plinsours autres bataillies et asseges en les quex il gaigna noblement graunt los et honour." It is mentioned that this knight died six years after the poet, viz. 1406, at the age of ninety-six.

49) It was in those times a custom to place men of high distinction at the head of the table, as a compliment to their merit.

50) *Pruce* and *Ruce* ought to be read as dissyllables, and the verses to be divided each in their five iambs thus:

Abov|en al|le na|tions in | *Pruce*
In Let|towe hadde' | he reyse'd | and in | *Ruce*.

The word *reyse*d, which has rather a German appearance denotes originally to *arise*, Anglo-Saxon *arisan*, Gothic *ur-reisan*. It has thence got the meaning of moving, travelling, Icel. *reisa* in its intransitive sense (in its transitive meaning this verb. corresponds to the Gothic *ur-raisan*, old German *reison*, *reisen*, to raise). — If it is not a spurious writing, which is very likely, the word seems to denote here, to move in a military manner, to make expeditions, which meaning *ridden* in v. 57 also seems to have.

51) He had also been in Granada at the siege of Algesir, which town was taken from the Moorish king of Granada A.D. 1344. The Spanish historian Mariana, in mentioning many of the distinguished foreigners, who came to assist at that siege, names also "los Condes de Arbid, y de Soluzber" that had come "de Inglaterra con licencia del Rey Eduardo." — By these two names Tyrwhitt supposes that one may safely understand the earls of Derby and Salisbury.

52) As probably only the Italians have given that name (Mare Magglore) to the Pontus Euxinus, this can scarcely be meant here. In Palestine the Mediterranean was styled the *Great Sea*, so as to be distinguished from the lake of Tiberias, which is also called a sea, and the Dead Sea. But whether this appellation was used by any European writer we dare not assert. One of the manuscripts of Chaucer's works is said to have "the Grekish See;" and this appellation of the Mediterranean from Sicily to Cyprus is confirmed by writers from the Middle Ages,

as well as by Chaucer himself, in the *Man of Lawes Tale* v. 4884, where he speaks of the "see of Grece."

"Yeres and dayes fleet this creature
Thurghout the *see of Grece*, unto the Straite
Of Maroc." — —

For a well sounding rhythm the word must be pronounced as a dissyllable. We might therefore also hazard another conjecture, viz. to read *Cretan*, which comes still nearer to the word in the text, and is just as intelligible as *Grekish*. — The word *armee* in the following verse is also somewhat suspicious.

53) *Lists* is the ground or field inclosed for a single fight, a combat, a race &c. In Low Latin it is called *licia*, and Du Cange supposes it to have received its name from *licium* pl. *licia*, thinking that threads, strings or ropes were at first used to bound or define the space within which combatants were to fight, and so that the whole place was denominated after the surrounding line. It is, however, more probable, that this word is the same as the Low Latin *lista*, which form it has also in Italian, Spanish and Provencal, and means properly the edge, or border, or hem of cloth; hence metaphorically applied to the enclosure, bounds or limits of a place for combatants &c., and afterwards the whole piece of ground where such combats took place was called so. Hence we have the phrase, to *enter the lists*, to accept a challenge, or engage in contest. The appellant or challenger on such occasions went first to the place of the combat.

54) The root of this word seems to be the Sanscrit *आयुस्* (*âyus*), *ætās*, *vitæ* tempus, composed, according to Pott's theory (Etymol. Forsch. I. 114) of the preposition *ā*, ad, *i* (इ) ire, and the termination or suffix. Hence *āi*, *ai*, with digamma *aiFei* (see Grimm, *Gesch. der d. Spr.* p. 297), Goth. *atws*, time, world, Lat. *ævum*. In Anglo-Saxon this adverb *ā*, *aa* generally leaves out the aspirate in the middle of the word, though it, however, sometimes retains it, as in *awa*, with the same meaning, and

æfer or *æfre*, ever. This latter form Grimm (Deutsche Gr. III. 225) supposes to be the dative case of a lost substantive *æfer*, *æver*, *ævum*, *seculum*. In Icel. *æ* denotes always, *ay* (now mostly written *aye*), *æf*, lifetime, life. — From this same root originates also the German *je* old HG. *éo*, *io*. The word *ewig*, old Saxon *ewich*, old Friesic *ewich*, *iowich*, which occurs in several of our modern languages, coincides nearest with the old HG. *éwa*, middle HG. *éwe* (*aiv-s*) *ævum*, *seculum*; and the old HG. *éwin*, Swedish *evinnerlig* stand nearest to the Gothic *aiveins*, *αἰώνιος*, everlasting, perpetual. — Bopp has in his glossarium p. 59 and in the first edition of his comparative grammar § 381 referred *aiv*, *eo*, *io* &c. to the Sanscr. root *ṛā* (*eva*) which denotes, *sic*; *solum*; *jam*; *adhuc* &c., though not with sufficient reason.

55) He always had or showed a superior worth or excellence. — The three modern English words *praise*, *price* and *prize* are closely connected to one another, and to the Lat. *pretium* (qua. from *prensūm*, *prehendere*), It. *prezzo*, Sp. and Port. *presa*, Fr. *prise*, *prix*, Germ. *preis*. Now *pretium* est (Voss in Etym.) id, quod pro re venall poscitur; and *price* means the same thing, viz. that which is charged or received in purchase or payment, as an equivalent: consequently, the sum at which a thing is rated or valued, i. e. worth, value, esteem, even in a metaphorical sense; hence to *price* or *prize* to set or estimate the value of, to rate; and so, to set a high price upon any thing, to reckon or account at a great price, to value, to estimate, to esteem; and here it coincides with the meaning of to *praise*, which, however, generally denotes, in a still higher degree extol or magnify the value of any thing. The substantive *prize* is equivalent to *presa*, *prise*, and means literally, that which is taken, booty &c. The word in the text seems to correspond best to the modern *price*, for this word is spelled and used in the same way by elder writers, as

"Hys fader adde of him eke gret joye and *prys*,
That so gode sygne adde so gong, to be stalwarde and wys."

R. Gloucester.

"A hardy knyght was he, ouer all bare the *pris*
At Jerusalem cite open Godes enmys."

R. Brunne.

56) Though he was a man of a sterling and eminent worth and highly estimated, he was yet prudent enough not to be proud of his excellent qualities, but was of a mild and gentle bearing or carriage. *Port* means here, mode or manner of bearing or carrying, mien, demeanor. This meaning of the word, which now begins to be oldfashioned or poetical, may be illustrated by the following quotation: "Yet that condition in thende α) of hit last daies decaied not, in the whiche many princes by a longe continued soueraingtee, decline to a proud *porte* and behaviour from their conditions, accustomed at their begynnynges."

Hall. Edv. V.

α) The end.

57) He never talked wickedly or out of malignity to any sort of man, or to any body. In this application *manner* is rather a biblical word, as, St. Matthew V. 11. "Blessed are ye when men shall revile you, and persecute you, and shall say all *manner* of evil agalust you falsely for my sake;" and St. Luke XI. 42. "For ye tithe mint, and rue, and all *manner* of herbs." — There is in the old English one substantive and one adjective of the form *wight*. Whether this latter is of the same root as the substantive, or corrupted from the Anglo-Saxon *cwic*, quick or *hwat*, *hwæt*, which means the same, viz. quick, brisk, nimble, we will leave undecided. The substantive as well as the adjective are now both obsolete, except in burlesque or ludicrous language. Examples of the use of the substantive.

"They brought forth giants and such dreadfull *wights*
As farre exceeded men in their immeasur'd mights."

Spencer.

Such was the *wight*: Th' apparel on his back,
Tho' coarse, was rev'rend, and tho' bare, was black."

Pope.

"The *wight* of all the world who loved the best."

Dryden.

In Anglo-Saxon this word is written *wiht*, *wuht*, or *uht*, and denotes a creature, an animal, a thing; Gothic *vaihts*, a thing; in old HG. *wiht* also seems to have become a nickname in contempt for a person, hence in modern German ein armer, elender, erbärmlicher *Wicht*, a poor, miserable, wretched creature, and *Bösewicht* (contracted to one word) old HG. *pōse wiht*, a rogue, vagabond. *Wiht* came afterwards to be used of spiritual beings, demons, and that is the meaning of the word in Icel. *vætt*, *vættir*, which is still retained in the Swedish *vätta*, though this word is not very often heard; but the other old Swedish form *vijkt* (compare Ihre's glossarium at the word), which was equivalent to *vätta*, and also denoted, a thing, something, is now out of use. Afterwards the guttural in this word was assimilated with the lingual, and hence arose the form *vitt-en*, noting a small copper coin (compare farthing), then a thing of little value, a trifle. This word is still in popular use. — The Gothic *vaihts* or *vaiht* was also used in combination with the negative particle *ni*: *ni vaihts*, *ni vaiht*; hence the old HG. *niwiht*, now contracted to *nicht*. From the genitive case *niwihles* arises the modern contracted form *nichts*. Compare the similar composition in the French *ne — rien* (from the Lat *rem*, *res*). An other particle, *to* (see note 54) put before this *wiht* gives by contraction the middle HG. *ieht*, *iht*, now *et* as a prefix in *etwa*, *etwas*, *etliche*, and the provincial *ichts*, from the genitive *ihles*. — In the same way in the Anglo-Saxon *awiht*, contracted *auht*, *aht*, now *aught* is formed from *ā*, *aa* = *to* (note 54) and *wiht*; and this combined with the negative particle *ne*, gives *nauht*, *neahht*, *naht*, in modern English *naught*, which is still further shortened into the negative adverb *not*. — That the Anglo-Saxon aspirate *h* in English becomes *gh*, as here in *wiht* and *auht*, is very common; examples: Anglo-Saxon, *niht*, *leoht*, *fliht*, *wryhta*, *purh*, English *night*, *light*, *flight*, *wright*, *thurgh*, by transposition *through*. — The word seems to be derived from, or akin to the Sanscrit वृत्

(vab) vehere, movere, the original sense being in motion, stirring. — Dieffenbach (Goth. Wörterb.) supposes it to be from the old HG. root *wihan*, facere, and the original sense to be creatum, creatura. — Benfey (Gr. Wurzelwörterb. I. 350) compares as a collateral word विप्र (vis', viç) a man, the primitive signification of which is in *going*, from विप्र ingredi.

58) This word is wanting in the Gothic, Anglo-Saxon and Northern languages. But it appears, however, in the old HG. and modern German *wâr*, *wahr*, which is evidently of the same root, viz. Lat. *verus*, Ital. *vero*, Fr. *vrai*. Its proper meaning is *true*, *real*, as

"Art thou my *very* son Esau?" Genesis XXVII. 24.

"He that repeateth a matter, separateth *very* friends." Prov. XVII. 9. — As for the meaning, as well as for the constituent consonants the word seems to be the same as the Sanscrit वर (vara) egregius, insignis, properly, marked, elected; hence genuine, true, from the root वृ or वर (vr̥, var), to elect; which also gives origin to the Lat. *volo*, Goth. *viljan*, *ga-valjan* and all that family of words.

59) The Anglo-Saxon negative particle *ne*, not, nay; neither, nor, which is now obsolete, was still often used by Chaucer. And as it was sometimes customary in the AS. to use two or more negatives together, in order to strengthen the negative power, so we often find in Chaucer two negatives combined in the same sentence. Examples.

"No vilanie *ne* sayde," v. 70.

"Ther *n'* as *no* dore that he n'olde heve of barre."

v. 552.

"For certes, Lord, ther *n'* is *non* of us alle

That she n' hath ben a duchesse or a quene."

v. 924.

Such contractions as *n'is* (ne is), *n'as* (ne was) occur frequently in old English writers. As other instances of the same kind may be mentioned, *n'am* for ne am, am not, *n'adde* for ne hadde, *n'ill* for ne will, *n'olde* for ne wolde, *n'ere* for ne were, *n'ot* for ne wot, know not. — In the Gothic and old HG. this particle is *ni* (see not 57), Gr. *νη*, as an inseparable privative prefix (*νήνεμος*, *νηκερδής*, *νηλής*) Lat. *ne*, Sanscr. न (na), non.

60) *Fustian* is a kind of coarse twilled cotton stuff; French *futaine*; It. *fustagno*; Sp. *fustan*; Low Lat. *fustanum*. It is thought to have been so called from *Fustat*, a city of Egypt, whence this cloth was first introduced into Europe. — Metonymically this word is applied to an inflated and bombastic style of speaking or writing, swelling above the dignity of the thoughts or subject.

61) *Gipon* is a short cassock; In Fr. *juppe*, *juppon*, *gippon*; It. *giubbone*, *giubba*; Sp. *jubon*, *juba*. There occur in Chaucer three different names of the root, viz. *gipe*, *gipon* and *gipciere*. Between the two first there seems to be very little or no distinction, for Mr. Tyrwhitt translates *gipe*, an upper frock or cassock; and *gipon*, a short cassock. *Gipciere* he translates, a pouch or purse, and this is still used by Bulwer, who writes it *gipsire*. Du Cange remarks under the word *Gipo*: "Solls nunc mulieribus apud Gallos nota est vox *Jupon*, qua crocotulam intelligunt seu tuniculam interiorem" (a waistcoat or kind of stays for females).

62) *Habergeon* was a coat composed either of plate or chain mail, without sleeves, to protect the neck and breast, descending to the middle of the body. In French *haubergeon* or *haubert*, which seems to have been a greater one; It. *usbergo*. Both constituents of this words are universally admitted to be of Germanic origin. There certainly are etymologists, who think the first constituent to be from *al*, *alla*, omnis (see Du Cange s. v.); but this is evidently an erroneous opinion. The spelling of the word in Low Latin, *halsberga* or

halsperga accounts best for its origin. The interchange between the media *b* and tenuis *p* occurs already in the old HG. where the word was written *pergen* and *gibergan*, Goth. *batrgan*, to hide, to conceal; hence to protect, shelter, defend; which latter meaning is prevailing in the Anglo-Saxon *beorgan*. — Graff (Althochd. Sprachsch. III. 139) and Bopp (Gloss. p. 250, suppose the guttural to be additional, and the word to be allied to the Sanscrit root भृ (bhrī) Gothic *batran*, φέρω, *fero* &c. —

63) Like the Gothic *barn*, AS. *bearn*, Scottish *balrn*, Gr. τέκος, τέκνον, Lat. *natus*, *genitus*, this word properly means that which is born or produced, from the Sanscrit root सु or सू (sū, sâ) to bear, bring forth, produce; hence सुतस् (*sutas*) a son, सुता (*sutâ*) a daughter, or सूनुस् (*sânūs*) a son, or a daughter. In the Gothic and Lithuanic the word has the latter form, in Icel. *sonr*, AS. *sunu*. As for the terminal *e* in *sonne* see note 6; as for the other *u* being changed into *o*, compare as similar instances *sunne*, in Chaucer *sonne* (v. 7); *sumor*, *sommer* (summer); *wunnen*, *wonne* (v. 51); *nunne*, *nonne* (a nun); *dumb*, *dombe*; *sunder*, *sondry* (v. 25). In modern English this *u* is generally retained.

64) The original signification of *lusty*, and in which it is to be taken here, is that of being, or causing to be, full of desire; wilful, and, consequentially, licentious; desirable, agreeable, handsome; hence able of body, healthful, vigorous, stout; then, according to more usual modern application, well clothed with flesh, bulky, large, of great size. In the substantive, *lust*, which in Anglo-Saxon is *lust* or *lyst*, according to the frequent interchange between *u* and *y*, the signification develops itself in the same manner. From this, and from the Gothic *lustus*, a substantive, and *luston*, a verb, wish, desire, ἐπιθυμία, ἐπιθυμεῖν, the word goes through most of the idioms of the Teutonic tribe.

65) Diez, Etym. Wörterb. der rom. Spr. p. 34, says, that the word *baccalarius* was (from the 9th century) first brought to use in France and the Northeast of Spain, and was applied to the proprietor of a larger farm, which was called *baccalaria*. Then it was applied to knights, who were unable or too young to set up their own banner, but accompanied others. And this application of the word has induced some etymologists to derive it from *bas cavalier*, a lower knight, which derivation is very exceptionable. Afterwards it was applied to, and is still used of a person, who has taken the first degree in the liberal arts and sciences, at a college or university; which degree is called the *baccalaureate*. It is now generally applied to any man before his marriage. About the origin there can be much said. Some etymologists suppose it to be from the Latin *baceolus* or *baceus*, stultus, ἀνόητος, which is considered to be the same as βάκηλος, which is the name for an eunuch in the service of Cybele; hence a lewd or weak person. They suppose, that the word may have been at first applied to young people in malam partem; and that this contemptuous notion afterwards were lost. But this explanation can hardly be admitted. — Is not the primitive sense of the Latin *baculus*, a twig, a shoot, surculus, though it is always by Latin authors used in the meaning of a stick, a staff? Now the idea of progeny, offspring, or descendants has often been taken from the idea of a branch, a twig, a shoot. About the original sense of *baculus* we cannot judge with certainty, only hazard a conjecture from the signification of those words which by etymologists are acknowledged to be related to it. Thus the Gaelic *bachlag* is a shoot, and *bachall*, Irish *bacal*, a shepherd's crook, a staff; Scott. *baich*, Welsh *bach-gen* is a boy, a child, *bachgènes* a young girl, and *bachgenos* little boys. In Port. *bacharel* is equivalent to the Fr. *bachelier*, Sp. *bachiller*, Prov. *bacalar*, but *bacello* denotes a shoot or twig of the vine. It. *bacchio*, *bacchetta*, Span. *baqueta*, Fr. *baguette* is a staff, a rod, from *baculus* (cf. Diez, Gramm. der rom. Spr. 2 ed. II. 260). Old French *bacelle*, *bacelote* and *bachelette* is a damsel, or young woman. From this we may conclude, that the two preceding

different classes of words, that which means a rod, a staff, and that which means a young person of either sex, seem to proceed from one common origin, viz. the root *bac* and *baculus*, for *bac* is apparently the fundamental part of *baculus*. In the Welsh *bac* is used as a separate word, and denotes, small. — Furthermore we conclude, that the logical idea, which connects these two different notions, is the idea of a twig, shoot, offspring, which is common to them both.

66) Skinner suspects that there formerly existed in the Anglo-Saxon a verb *cyrlan*, crisper, formed from the verb *cyrran*, *cerran*, *vertere*, to turn. By means of the frequent interchange of *r* and *l*, which occurs in most languages, either Skinner's statement may be true, or may it be, that the present verb to *curl* is formed from it. This root is the same as the old High German *cheran*, *cheiran*, modern Germ. *kehren*, to turn. The form *crull* or *crulle*, v. 3314, The Millers Tale,

"Crulle was his here, and as the gold it shon,
And strouted as a fanne large and brode"

in which the letters *r* and *u* are transposed, is probably not used by any other English writer than Chaucer; but it appears in the cognate languages, as, Dutch, *krullen*, Dan. *krölle*, Swed. in provincial dialects very common, *krulla*, to curl, to crisp, to writhe. There are also in Swedish and Danish substantives of the same form, and the adjectives are *krullig* and *kröllet*, curled, crisped, formed into ringlets, of the hair. The meaning is: his hair was curled as if it had been formed into ringlets with curling-irons.

67) *Even* must here be taken in the meaning of moderate, proper, as, in some instances, the Latin *æquus* and *par*, which in a certain degree are equivalent to even. Examples: *Injurias gravius æquo habere*. Sall. *Potus largius æquo*. Hor. *Par est omnes omnia experire*. Cic. *Quid me facere par sit*. Id. This metaphorical meaning of the word will be better understood by comparing the notion of the same word in the Welsh, viz. *iawn*,

right, just, meet, lawful. In the Icelandic the aspirate is stronger: the word is there *jafn*. In the Danish *jævn* the weaker aspirate appears again, which in Swedish changes into the liquid *m*, *jämn*, provincial *jamn*. — As an adverb *even* properly means, in a like or similar manner or degree, equally, as for instance: As it has been done to you *even* so it shall be done to others. The word is in the Gothic *ibns*, flat, level; weak form *ibna*, equal to, like; old HG. *eban*, *epan*, æquus, æqualis, par; modern Germ. *eben*; Anglo-Saxon *æfen*, *efen* or *even*, equal; in Low Germ. *effen*, Swed. *äfven*, likewise, also. — Bopp supposing that there is an affinity between this word and the Gothic *aiv* (note 54) refers them both to the same root *ῥα* (*eva*), sic; solum; jam &c., though, however, probably only the former, *aiv*, ought to be referable to that theme. See his glossary at the word, page 59.

68) As a verb this word properly denotes, to free from confinement, or custody, or slavery, hence in general to rescue, to release &c. Old English writers use also an adjective, an adverb and a substantive of this word, *deliver*, *deliverly* and *deliverness*, which were applied to *liberty* of action, freedom of motion, unrestrained, unencumbered; and thus this adjective denotes, active, nimble. — For the sake of the metre it is to be pronounced as a dissyllable.

And won|derly | deliv'r | and gret' | of strength'. —

69) *Chevachie* is in English used probably only by Chaucer. Even in French *chevauchée* is an oldfashioned word. It denotes originally a riding on horseback, hence properly an expedition with a party of cavalry, and then it seems to have been applied generally to any military expedition. In French the verb is *chevaucher*, Italian *cavalcare*, Span. *cabalyar*, Low Latin, *caballicare*, to ride on horseback, equivalent to *ἵππεύειν* from *ἵππος*. — The common name for a horse in Latin was *equus*. But this was not adopted in the Latin dialects, except *equa*, a mare, Span. *yegua*, Port. *egoa*, old French *aigue*. These languages, instead of *equus*, adopted the word *caballus*, which

in Latin was little used, and seems to have been rather a low word. The *caballus* was apparently a horse of an inferior breed, and was chiefly used to move mills, and for agricultural and other purposes of husbandry. It was ranked with the *cantherius*, which we infer from a passage in Seneca (Ep. 87), where the author says: "Marcus Cato censorius *cantherio* vehabatur, et hippoperis quidem impositis, ut secum utilla portaret." And immediately after: "O quantum erat sæculi decus; imperatorem, triumphalem, censorem uno *caballo* esse contentum, et ne toto quidem! partem enim sarcinæ ab utraque parte dependentes occupabant." — Though *caballus* was not a good word in Latin, it was however adopted in the derivative languages, probably because it sounded better than *equus*. Plutarchus uses in Greek the form *καβάλλης*. In Italian it is *cavallo*, Sp. *caballo*, Provencial *caval*, Fr. *cheval*.

70) We have above (note 26) mentioned, that the short Anglo-Saxon *a* frequently changes into *o* even within that language itself, and that this still oftener takes place in Chaucer. This verb is in AS. generally written *standan*, but *stondan* is also found. In the Gothic it is *standan*; which form seems to originate as a new or secondary form from the simple Sanscrit root स्था (sthâ), sto, stare, by an inserting of the nasal sound *n* before the terminal lingual, which serves to form the preterite tense and the participle. Such a form gives an expressive and corroborative power to the new verb before the original one. Pott (Etym. Forsch. II. p. 274) supposes, that *standan* (stare) comes from the present participle (Lat. sta-nt in the same way as in the Spanish verbs *acrecentar*, to increase, augment, Lat. *accrecent*; *asetar*, to set, L. *assident*; *aventar*, to drive away, L. *avehent*; *calentar*, to warm, L. *calent*).

71) *Embrouded* seems to be a corrupt form from the Anglo-Saxon *bregdan*, *bredan*, to braid, to knit, to plait or pligh, to interweave. The corruption seems to originate from its being confounded with the French *broder*, embroider, which properly means, to surround with an edge or *border* of ornamental needle-

work or figures, hence generally to adorn with needle-work, and to decorate with artificial ornaments.

72) *Mede* was in Anglo-Saxon *mæd*. Of the change of the Anglo-Saxon *æ* into a long *e* in the old English see note 12. It is now written *mead*, and is mostly used in poetry. The longer Anglo-Saxon form *mædwe* is *meadow*. In Plat-Dutch the word is *mæde*, *mädland*; in Swed. *mad*, which is applied to low or flat land, somewhat watery, appropriated to the culture of grass, either to be mown for hay, or to be mere pasture-ground. — The meaning of the words in the text is, that his dress was interwoven or brocaded with a variety of colours, so that, by means of this variegation, the poet attributes it the likeness with a meadow, all spotted over with flowers of different colours.

73) To *flute* has a double meaning, viz. tibiā inflare, to blow into a pipe, to play on a flute; and as a term of architecture, to form hollows resembling the hollow or concavity of a pipe when divided lengthways, as, *fluted* pillars, *fluted* skates &c. This latter meaning is common, but the former is obsolete or little used. Chaucer writes the word *floyt* or *floit*

"And many a *floit* and litling horne
And pipes made of grene corne."

The House of Fame, Book III.

In the meaning of playing on a flute the word was first used in France; and as the verbs are generally formed before the substantives, so this word came first to use as a verb. This was in old French written *flaüter*, *flahuter* instead of *flatur*, from the Latin *flatus*, by a transposition of the letters *u* and *t*. As similar instances we have in the old French *veude* for *vidue*, Provençal *teune*, for *tenua*. (See Diez, Wörterbuch der Rom. Spr. at the word *flauto*). — The substantive was *flaute*, *flahute*; hence Low Lat. and Span. *flauta*, It. *flauto*, and, by contraction, the modern French and English *flute*. Chaucer's orthography originates of course from *flaute*, and it coin-

cides very near with the Low Germ. *flaute*, Swed. *flöjt*. — By means of the frequent interchange between *r* and *l*, which we have had opportunity to mention several times before (notes 19, 21, 34) the Portuguese language has *frautar* to play on a flute, and *frauta* a flute.

74) We observe in the Anglo-Saxon (compare notes 16 and 18) that the guttural media *g*, as being a very weak consonant and approaching to the vowel sound *y*, is very often in Chaucer softened into that vowel. And, moreover, this interchange takes frequently place in the Anglo-Saxon language itself. Now the *a* in English, short as well as long, often originates from *æ* in Anglo-Saxon, as AS. *hwæt*, *þæt*, *æt*, *glæs*, *fæder*, *wæter*, *smæl*, *blæc*, Engl. *what*, *that*, *at*, *glas* *futher*, *water*, *small*, *black*, in Chaucer sometimes *blake* (v. 629); and this gives a further proof of the origin of the English diphthong *ay* or *ai* from the Anglo-Saxon *æg*. This diphthong is now written *ay* at the end, and *ai* in the middle of a word; but that distinction was by Chaucer not accurately observed, for he often uses *ay* also in the middle of words, as *fayre* (fæger); *fayn* (fægen) v. 768; *mayde* (mægden) v. 69; *nayle* (nægel) v. 2143. Examples of the other writing: *rain* (rægn) v. 597; *tail* (tægl) v. 3876. — It may be observed here, that Chaucer is now and then somewhat irregular in rendering this diphthong by the similar sounding *ey*, *ei*, as for instance

"His salte teres trilled adoun as *reyne* (rain)."

The Prioresses Tale, v. 13604.

"For holy cherches *feith*, in our beleve,

Ne suffreth non illusion us to greve."

The Frankeleines Tale, v. 11445,

Fayre ought to be pronounced here as a dissyllable for the sake of a well-sounding metre. — In Icel. the word is *fagr*, Swed. *fager*, Dan. *fager*, *faver*, old High German *fagar*, *fagari*. — As the *r* seems to be an additional or formative letter, this word is collateral with the Anglo-Saxon *fag*, *fah*, shining, *fægen*,

Icel. *feginn*, fain, glad, joyful; AS. *fægnian*, Ic. *fagna*, to rejoice, exult, to be delighted with; Icel. *fægja*, Swed. *fäja*, to polish, to make smooth and glossy; old HG. *gifehan* to rejoice, AS. *geseá* (the guttural sound being dropped), joy. Hence we find that the idea of beauty, and the idea of gladness and exhilaration of spirits, are taken from the idea of shining, which metaphor is common in many languages. — This family of words seems to be referable to the Sanscrit root पिप् (pis', piç), which according to Wilson's dictionary, amongst other meanings, also denotes, to enlighten, to light, and according to Westergaard, formare, figurare, decorare; hence पेशत् (peçala), beautiful; soft, smooth. With regard to the change of the Sanscrit labial tenuis *p* into an aspirate in the Germanic dialects, see note 47.

75) *Endite*, *endict*, or *in* - - - from the Latin *indico* means originally καταγγέλλω, to announce, proclaim, to tell; hence to tell or commit to words in writing, either what the muse or the mind of the writer may dictate, to compose; or what the law may dictate or prescribe, to charge with a crime or misdemeanor, to accuse, and consequently followed by *for*, as, *indicted for* arson. — In consequence of these two different applications of this word, some authors have, though without good reason, been induced to use a different orthography for each of them, viz. for the first *indite*, and for the latter *indict*. In Italian the word is *indettare*, *indittare*, Fr. *endicter*, but this is now oldfashioned. — The Latin *dico*, which anciently in old monuments of copper and marble was also written *deico* (see Forcellini at the word) is of course collateral with the Greek δείκ-νυμι, and seems originally to have no reference to uttering of words or articulate sounds, speaking, but seems merely to denote, to point out, make known, to show. And this corresponds also with the meaning of the Sanscrit root दिप् (diç), monstrare, ostendere; decernere, hence δίκη, properly indication, direction. This δίκη, δείκ-νυμι is found in the Gothic *ga-teih-an* (compare note 1), to indicate, to tell, to prognosticate; for it is common, that the Greek lingual media *d* corresponds to the tenuis *t* in the Gothic or, though

more seldom, to the aspirate *th*. Some few instances may be given. Gr. *ποῦς*, *ποδός*, *θύο*, *δάχρυ*, *δέξα*, *καρδία*, *όδούς*, *όδόντ-ος*, Gothic *fōtus* (note 47), *tvai* (दि dvi), *tagr* (अग्र) from *दग्रु* *açru*, *daçru*, *द* being dropped, see Bopp's glossary, p. 23), *taihun* (दान dan) *hairtō* (note 1), *thuntus* (दन्तम् dantam, accusat.). This Gothic tenuis in old High German and modern German changes into the aspirate *x* or becomes in the latter *sz*, or *ss* but in the Swedish it generally remains. Examples:

Gothic	old HG.	mod. Germ.	Swedish
<i>fōtus</i>	<i>vuox</i>	<i>fusx</i>	<i>fot</i>
<i>tvai</i>	<i>zwéné</i> , fem. <i>zwó</i> (<i>zwa</i>) neut. <i>zwei</i>	<i>zwei</i>	<i>tvänne</i> , <i>två</i>
<i>tagr</i>	<i>sahar</i>	<i>sähre</i>	<i>tår</i>
<i>taihun</i>	<i>zēhan</i>	<i>zehn</i>	<i>tio</i>
<i>hairtō</i>	<i>hērza</i>	<i>herx</i>	<i>hjerter</i>
<i>thuntus</i>	<i>sand</i> , <i>zan</i>	<i>sahn</i>	<i>tand</i>
<i>taikns</i>	<i>zeichan</i>	<i>zeichen</i>	<i>tecken</i> (<i>tekn</i>)
<i>vato</i>	<i>wazar</i>	<i>wasser</i>	<i>vatten</i> (<i>vatn</i>)
<i>vitan</i>	<i>wizan</i>	<i>wissen</i>	<i>veta</i>
<i>tuggo</i>	<i>sunga</i>	<i>zunge</i>	<i>lunga</i> .

76) *Just* or *joust* is to engage or fight at a tilt or tournament, to engage in mock fight on horseback. It is in French *jouster*, now written *jouter*, Span. *justar*, It. *giostrare*. — As regards the substance of the verse compare a passage in Gower

"The knightes, that be yonge and proude
Thel juste frste, and after daunce."

Just occurs also in the Manciples Prologue, v. 16991
"Now, swete Sire! wol ye *just* at the fan?
Therto me thinketh ye be wel yshape."

And as a substantive in the Knightes Tale v. 2722
"Ne ther n' as holden no discomforting
But as at *justes* or a tourneying."

77) In *nightertale* the last constituent of the word is said to be a corruption from *deal*, AS. *dæl*, the whole then noting the nocturnal deal or portion of the natural day. This word is very rare, and is scarcely found in any other author than Chaucer, who uses it once more in *The Court of Love*, v. 999, where the guttural sound *gh*, a substitute for the Anglo-Saxon *h* (*niht*, *nyht*), is dropped:

"Arise! quod she, what, have ye dronken dwale? a)
Why slepen ye, it is no *nitertale*,"

a) A sleeping potion.

78) The preterite tense of the weak verbs in the English language is formed by the addition of *d* or *t*; but if the pronunciation requires it, *ed* is added. This verb *to sleep* had in the Anglo-Saxon a strong preterite, *slep*, which Chaucer here uses. The infinitive was *slāpan* and the past participle *slāpen*. But now it has a weak preterite and participle, *slept*, the vowel sound of the infinitive, *to sleep*, being shortened in the same way as in *creep*, *crept*, *keep*, *kept*, *weep*, *wept*, *sweep*, *swept*, *leap*, *lept*; which all, except *cepan*, *cepte*, like *sleep*, in the Anglo-Saxon also had a strong preterite, viz. *creāpan*, *creāp*, *wepan*, *weōp*, *swāpan*, *sweōp*, *hleāpan*, *hleop*. (Compare Latham, *The English Language*, page 318). — In order to identify this word with the Sanscrit root स्वप् (svap) dormire, we ought to observe that the semivowels य, र, ल, व (y, r, l, v), on account of their inconsistency and liquidity, are very liable to an interchange. Thus the Latin suffix *lent* in such forms as *opulent-us* (Greek *evr* for *Fevr*) corresponds to the Sanscrit suffix *vant*, in the strong cases, for instance धनवन्त (dhana-vant) provided with riches, from धन (dhana) riches. (See Bopp, *Vergl. Gramm.* 2. Ausg. § 20, pp. 35, 36). In a similar manner the Sanscrit स्वप् becomes in the Gothic *slep-an*, though there is some irregularity in the remaining labial tenuis *p*, which generally in the Germanic dialects changes into its aspirate (see note 47); but this appears in the old, middle and new High

German idioms (*slāsan, slāfen, schlafen*) This original *v* does not, however, constantly in this word change into *l*, but is sometimes preserved, and is sometimes resolved and coalesces with the following vowel sound, which consequently becomes long. An instance of the former we have in the old High German *insuepjan* (Grimm, D. Gramm. 2 Ausg. I. p. 869), Icel. *svæfa* to bring asleep. Examples of the latter are Lat. *sōpio*; Icel. *sæfa*, to kill; Sw. *söfva* to bring asleep, Icel. *sefa*, to mitigate; which all are from the Sanscrit causative form स्वापयामि (*svāpayāmi*) *sopio*, *occīdo*, *interficio*. It is the same case with the Icel. *sofa*, Swed. *sofva*, to sleep, though the Icelandic preterite is *svaf*, the *v* being retained; but in Swedish it is *sof*. — From the lengthened form स्वप्न (*svapna*) *somnium*, composed of स्वप् with the terminal suffix न (*na*) originates further the Lithuanian *sāpna-s*, which has the same meaning; Icel. *svefn*, a sleep, Swed. *sömn*, by a common change of the labial into *m* before the liquid *n*; Icel. *sofna*, Swed. *somna*, to fall asleep; and furthermore the Lat. *somnus*, *somnio*, *somnium*, and Gr. ὕπνος. This latter has arisen from *svapna-s* by first dropping the *s*, as in *Fe* (ε) from Sanscr. स्व (*sva*) *sui*, *suus*, *ipse*, *Ἰδίων* (*idíō*) from स्विद् (*svid*) *sūdare*, to sweat. Afterwards the *α* in *Fax* by the influence of the preceding *F* became *v*, *Fvπ*, as ἄFυτός (*avτός*) from अव (*ava*) and त, तत् (*ta*, *ta*). See more examples in Benfey's Griechisches Wurzellexicon, Vol. I. p. 464. And now the digamma was not strong enough to keep as a consonant, but became merely a spiritus (°). In order to get a still clearer view into this theory, compare further Benfey, l. l. p. 452, Bopp Vergl. Gramm. 2 Ausg. § 341 and § 19, Gloss. Sanscr. pp. 394—5.

Die geschichtlichen Denkmäler verlieren sich bei den meisten Völkern ins Ungewisse und Nebelhafte, wenn man sie bis zur Urzeit hinauf verfolgen will. Die Sage tritt hier an die Stelle der geschichtlichen Thatfachen, und die Forschung wird auf unsichere mündliche Ueberlieferung allein angewiesen, die in der Schöpfungsgeschichte, der Götterlehre und den Heldensagen der verschiedenen Völker dargestellt ist. Aber die neueste Zeit hat sich eines Mittels bemächtigt, welches die dunkle Vorzeit ans Licht bringen wird. Dieß Mittel ist die vergleichende Zergliederung der Sprachen, und die Entdeckung der Gesetze der Sprachentwicklung. Viele dunkle Fragen sind schon auf diesem Wege beantwortet worden. Es ist der Sprachvergleichung schon gelungen, den nähern oder entfernteren Grad der Verwandtschaft der vornehmsten Völker der alten Welt bis ins Einzelne nachzuweisen. Auf diese Weise wird man wohl auch die geschichtlichen Nachrichten aus der Vorzeit berichtigen können, und die fortschreitende Entwicklung des Menschengeschlechtes mit kritischer Genauigkeit verfolgen. Die Wanderzüge der Völkerschaften und ihre verschiedenen Wohnsitze in den frühesten Zeiten wird man wohl an den Tag bringen; und die Begebenheiten der Urzeit werden gewissermaßen bekannt und offenbar werden. Und diejenigen Völker, die gar keine geschichtliche Ueberlieferung von den vergangenen Zeiten haben, können wohl auch, in so fern ihre Sprachen ausgebildet sind, von dieser Art Sprachforschung, in gewisser Hinsicht auf den Schauplatz der Geschichte eingeführt werden.

Wenn man sich der Forschung auf dem Gebiete der germanischen Sprachen widmet, so muß man immer auf das Gothische zurückgehen. Diese Sprache steht wie eine ältere vollge-

bildete Schwester an der Spitze aller jüngern Sproßlinge einer und derselben Familie; und sie überbietet alle diese jüngern Dialekte an Reichthum und Vollenbung der grammatischen Formen, Bildungen und Zusammensetzungen, so wie auch an ursprünglichen, eigentlichen Bedeutungen der Wörter. In wissenschaftlicher Beziehung ist deshalb das Gothische von unschätzbarer Wichtigkeit, und muß den Anfangs- und Ausgangspunkt aller germanischen Sprachforschung bilden.

Die drei verschiedenen Entwicklungsperioden der hochdeutschen Sprachgeschichte, die man gewöhnlich annimmt, sind wohl natürlich nicht schroff von einander abgegränzt, sondern sie gehen vielmehr die eine in die andere allmählich und unmerklich über. Abgesehen von den Umwandlungen und den neuen Erwerbungen der Sprache innerhalb einer jeden von diesen Hauptperioden, kommen doch noch die folgenden auffallende Verschiedenheiten vor, welche wohl die eigentlichen und hauptsächlichsten Grenzen dieser Perioden ausmachen. Das Althochdeutsche hängt sehr von der Fortentwicklung der verschiedenen Volksmundarten ab, und es strebt, sich zu einer gemeinsamen, allgemein gültigen Schriftsprache aller Hochdeutschen Stämme heranzubilden. — Das Mittelhochdeutsche hat dieses Ziel erreicht. Die großen Dichter der Hohenstaufischen Zeit bedienen sich nicht mehr in ihren Werken, wie ihre Vorgänger, ihrer besonderen heimatlichen Mundarten: sie reden vielmehr ein bestimmtes, unwandelbares Hochdeutsch. Und diese Erscheinung erklärt man vielleicht am Besten durch das wandernde Leben der Dichter zu diesen Zeiten, und dadurch, daß ihre Sprache die Hofsprache der damaligen gebildeten deutschen Fürstenhöfe war. — Das Neuhochdeutsche hat sich im Innern der hochdeutschen Stämme, gegenüber den Volksmundarten, eine noch viel unabhängigere Stellung gesichert, so daß man hier sogar an eine Rückwirkung der Litteratur und der Schriftsprache auf die Volksmundarten selbst zu denken hat; und zu gleicher Zeit hat die Sprache sich einer Herrschaft bemächtigt, die sich weit über die Grenzen des Hochdeutschen Volkes ausdehnt. Diesen Erfolg verdankt sie dem Zusammenwirken verschiedenartiger Umstände.

Der hohe dichterische Aufschwung des Mittelhochdeutschen und der wachsende Reichthum seiner Litteratur hatte der geschriebenen Rede schon ein bedeutendes Uebergewicht verschafft. Und der unmittelbare Einfluß der Schriftsprache auf die Volksmundarten wurde durch die Erfindung der Buchdruckerkunst ins Unermeßliche gesteigert. Durch Luther's Bibelübersetzung und die Reformation ist dieser Einfluß noch viel bedeutender geworden, und während im Mittelalter fast die ganze eigentlich wissenschaftliche Litteratur der Lateinischen Sprache zufiel, so ist es in neueren Zeiten dem Hochdeutschen gelungen, auch die Wissenschaft in seinen Bereich zu ziehen. Dieß hat auch bedeutend zur Einheit und zur völligen Selbstständigkeit der Hochdeutschen Sprache beigetragen.

Errata:

<i>P. L.</i>	<i>For</i>	<i>Read</i>	<i>P. L.</i>	<i>For</i>	<i>Read</i>
4 12	the	the	33 23	shelther	shelter
6 9	Chauser	Chaucer	" 26	चित	चित
19 18	Sec ³	Sec ³²			
20	between lines 14 and 15 insert		35	last but two sow	saw
	With lockes crull ^{es} as they		37 6	(from bottom)	
	were laide in presse;			wigth	wight
22 13	ponominal	pronominal	40 23	Neutre	Neuter
" 14	originalby	originally	46 17	especialy	especially
" 15	caracter	character	48 21	yon	you
24 5	consequently	consequently	50 5	(from bottom)	
" 18	belong	belongs		indefinte	indefinite
27 1	English	English	52 9	aproach	approach
" 2	an	and	" 12	neutre	neuter
" 6	ortography	orthography	54 10	seams	seems
" 11	forrow	furrow	55 27	accessative	accusative
28	last und	and	62 12	Sprachschaz	Sprachschatz
29 20	plased	placed	65 29	extol	to extol
30 16	ligt	light	66 11	hit	his
" 17	ligh	light	69 31	words	word
" 24	ough	ought	71 2	gth	9th
31 24	utterd	uttered	" 20	were	was
32 19	positon	position	74 23	linqual	lingual
" 26	av ³ ess	av ³ ess	77 7	Thlis	This
33 22	Plath	Plat			

Errors of less importance, as for example inverted letters
and errors of punctuation, the reader is requested to excuse.





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